

# MUSICAL AMERICA

Edited by A. WALTER KRAMER  
Founded in 1898 by JOHN C. FREUND

February 25, 1935



## U. S. PREMIERE FOR GLUCK OPERA IN PHILADELPHIA

Iphigenia in Aulis Given  
Colorful Production by  
Orchestra under Smallens—  
Set by Bel Geddes and  
Lighting Are Effective

### In "Grand Manner"

Tragedy Based on Racine's  
Play After Euripides Is  
Presented in Epic Fashion—  
Score Impresses by Its  
Beauties—Cast Excellent in  
Dramatic Portrayal

PHILADELPHIA, Feb. 23.—Heroic simplicity befitting the legendary period of Homeric men and gods, the epic figures of Euripidean drama, marked the first American production of Gluck's *Iphigénie en Aulide* (Iphigenia in Aulis) yesterday afternoon and this evening in the Academy of Music as the seventh of the series of operas inaugurated this season under the auspices of the Philadelphia Orchestra Association. The one-hundred-and-sixty-one-year-old work had the advantages of large scale and grand manner, in setting, in direction and in orchestral accompaniment. The scenery, costumes and lighting were devised by Norman Bel Geddes. The presentation was directed by Dr. Herbert Graf and the work was conducted by Alexander Smallens with the Philadelphia Orchestra.

The achievement was distinguished in virtually every respect. An abiding sense of classic days and looming tragedy were present throughout the three acts narrating the unhappy doom of human sacrifice of Iphigenia, daughter of Agamemnon and Clytemnestra demanded by affronted Diana as a condition to favoring winds to carry the becalmed Greek fleet from Aulis to Troy. The libretto, derived by Bailli du Roulet from the Racine tragedy, itself based upon that of Euripides, proceeds forthrightly along the path of inevitable destiny through the baffled agony of Agamemnon caught in the toils of the Olympians, the anguish of Clytemnestra culminating in defiance of the gods, the resentment of Achilles, who in the drama is the victim's affianced, and the early dread and later calm acceptance of the sentence of the gods in regard to Iphigenia. Racine changed the climax of Euripides to a happy ending, in which Diana is appeased through the intention of honoring her demands, her priest, the "cold-eyed Calchas" of Walter Savage Landor's famous poem, reluctantly gives his blessing, the classic wrath of Achilles

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## Siegfried Receives a New Sword



On the Occasion of Lauritz Melchior's 100th Performance of Siegfried, the Metropolitan Tenor Was Presented with a Hand-forged Sword by Kenneth Lynch, Metal Craftsman. From the Left: Giulio Gatti-Casazza, General Manager of the Metropolitan; Mr. Lynch, Mr. Melchior, Dr. Georg Bech, Danish Consul General, and Mayor Fiorello H. La Guardia

## 'CLASSICS' HIS OWN, NEW ORCHESTRA FOR KREISLER REVEALS COAST UNDER HERTZ

### Violinist Admits Authorship of Works for 30 Years Credited to Early Composers

A musical hoax by means of which Fritz Kreisler, eminent violinist, has misled musicians, critics and public alike for approximately thirty years, came to light recently with the disclosure by the violinist-composer and his publishers, Carl Fischer, Inc., that the long list of Kreisler "transcriptions" of music by Couperin, Vivaldi, Stamitz, Pugnani and other classic composers in the Fischer catalogue actually are original compositions by Mr. Kreisler.

A cable from the New York Times seeking information about the originals of these "transcribed" works on behalf of a New York writer and lecturer on music brought a complete admission from the artist in Vienna couched in the following words:

"Every piece named, in fact, the entire series labeled 'classical manuscripts,' are, in every detail, my original compositions, with the sole exception of the first eight bars of the Couperin Chanson Louis XIII, taken from a traditional melody."

In explanation of his purpose in giving credit to composers of the classic era for compositions from his own pen,

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### San Francisco Symphony Passes —Municipal Orchestra Formed by Art Commission

SAN FRANCISCO, Feb. 20.—The San Francisco Symphony is no more. Out of the chaos ensuing from the Musical Association's failure to secure the necessary funds to keep its promise of a twelve week season will rise the San Francisco Municipal Orchestra which has been engaged by the Art Commission for a series of five concerts in the Exposition Auditorium starting March 27. Alfred Hertz will be the conductor.

The first program will be devoted to the Beethoven Ninth, with the San Francisco Municipal Chorus as the vocal aid. Stellar soloists will be a feature of each concert, and prices will be from twenty-five cents to a dollar. Such was the announcement of Joseph Dyer, secretary of the Art Commission. Honegger's *Roi David* will conclude the series. The personnel of the new orchestra is to be approximately that of the old—including members dismissed by the Association at the end of last season and later, including Naoum Blinder who is said to be slated to return to the concertmastership. His unceremonious ousting in mid-summer was one of the things contributing to

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## DON PASQUALE GAILY REVIVED IN OPERA DOUBLE BILL

La Serva Padrona Achieves  
Its First Metropolitan Per-  
formance as Curtain Raiser  
For Sparkling Donizetti  
Work

### Settings Attractive

Bori, Schipa, De Luca and  
Pinza in Cast of Revival;  
Fleischer, D'Angelo and  
Bada Sing Pergolesi Score—  
Panizza and Bellezza Share  
In Conducting

THE fourth novelty and revival of Giulio Gatti-Casazza's final season at the Metropolitan was given at the matinee on Feb. 23, and consisted of Donizetti's delightful *Don Pasquale*, with Pergolesi's *La Serva Padrona* as a curtain-raiser. The sparkling Donizetti opera, though absent from the Metropolitan for about twenty years, has been sung in New York in the interim. Pergolesi's work, though by no means new to Manhattan audiences, was heard for the first time in the Metropolitan.

A feature of the production of both operas was the scenery designed by Jonel Jorgulesco, who was responsible for the *Fra Diavolo* sets when that work was sung by the New York Opera Comique in 1931, and who has performed similar service in European opera houses. Mr. Jorgulesco utilized an inner stage and when the house curtains were drawn back, this was concealed by a green curtain bearing the legend, *Opera Buffa*, in large letters, flanked by silhouettes, in medallions, of Pergolesi and Donizetti.

The sets were really no more than elaborate screens but they reduced the scenery to a minimum while lending a touch of fantasy. Both the interior and the garden settings in *Don Pasquale* were highly original and very decorative without being the least radical in effect. The lighting, especially in the moonlight garden, was most effective.

The single set for *La Serva Padrona* was simple in style with a suggestion of rococo. The technical director had furnished it with chairs in the Louis Quinze style, but as that monarch did not come to the throne until forty-one years after the production of the opera, these must be considered an anachronism.

*Don Pasquale* had its first hearing at the Théâtre des Italiens in Paris, on

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### Surprise Dinner Marks Sixty-Fifth Birthday of Leopold Godowsky



Leopold Godowsky, Who Was Honored by His Contemporaries on the Occasion of His Sixty-fifth Birthday on Feb. 13

A surprise dinner in honor of Leopold Godowsky on his sixty-fifth birthday brought together a brilliant assembly of musicians and other notables, including Prof. Albert Einstein, to do homage to the distinguished pianist and composer, at the Astor Hotel on Feb. 13.

Early in the evening, Mischa Elman, violinist, played two of Mr. Godowsky's compositions, and after the dinner the following artists took part in an all-Godowsky program: Clarence Adler, Vera Aronson, Maurice Aronson, Shura Cherkassky, Nadia Reisenberg, Pauline Ruvinsky, David Saperton and Josef Schuster. Speakers included Dr. Walter Damrosch, Arthur M. Abell and Ernest Hutcheson. Messages of felicitation were received from Mayor Fiorello H. La Guardia, Willem Mengelberg, Franz Lehar, Josef Hofmann, and other prominent musicians here and abroad. Leonard Liebbling was toastmaster.

### ALLEN NEW MANAGER OF PHILADELPHIA ORCHESTRA

#### New York Advertising Man Succeeds Judson—Peace Reigns Between Stokowski and Board

PHILADELPHIA, Feb. 20.—Alfred Reginald Allen, member of a New York advertising company and member of the board of directors of the Philadelphia Orchestra Association from 1932 until the reorganization a few weeks ago, was appointed manager of the orchestra association on Feb. 18, succeeding Arthur Judson, whose resignation becomes effective on June 1.

Mr. Allen, who will be thirty years old on March 22, was associated with the advertising staff of the Victor Talking Machine Company (now the RCA-Victor Company) where his work in connection with the recordings of the Philadelphia Orchestra attracted the attention of Mr. Stokowski, and he began to co-operate in the preparation of publicity material for the orchestra's special events. In 1930, he joined the De Schauensee South African Expedition for the Philadelphia Academy of Natural Sciences, and in August, 1933, he became a member of the advertising firm of J. M. Mathes, Inc.

Discord between Mr. Stokowski and the board of directors of the Orchestra Association came to an apparently final

## Klemperer Ends Philadelphia Conductorship with Eroica

### Huberman Is Soloist in Brahms Concerto — Ovation Follows Performance—Smallens Gives All-Russian Program with Kurenko and Velikanoff in Vocal Portions — City Sym- phony Appears

PHILADELPHIA, Feb. 20.—For his penultimate program as guest conductor of the Philadelphia Orchestra, on Feb. 8, 9 and 12, Otto Klemperer chose the following:

Toccata in C.....Bach-Weiner  
Pulcinella.....Stravinsky  
The Swan of Tuonela.....Sibelius  
Symphony No. 4 in D Minor.....Schumann

The Pulcinella, a Philadelphia "first time," is a ballet score, commissioned by the Diaghileff Ballet Russe, and based by Stravinsky on music of Pergolesi. It is more than an arrangement of old music, rather an adaptation, inspired by the shortlived Italian composer of the early eighteenth century, who himself derived the melodies and inspiration from folk music of Naples. Stravinsky has touched these tenderly yet with much of his own spirit pervading, and in one section, a fiery tarentella, the hearer is in no doubt as to the participation of the modernist evangel. The Weiner orchestration of the great Bach Toccata, Adagio and Fugue conserves the organ quality even in symphonic augmentation. It was given a remarkably fine performance, as was the sombre Sibelius. But Mr. Klemperer's triumph of the program was the deeply sympathetic reading of the Schumann in which all the romanticism stood forth frankly whilst the score received meticulous adhesion to the composer's intentions.

Mr. Klemperer received a great ovation at his final concerts on Feb. 15 and 16, when he offered the following list with Bronislaw Huberman as soloist:

Overture, Anacreon.....Cherubini  
Concerto in D, Op. 77.....Brahms  
Mr. Huberman  
Symphony No. 3 in E flat.....Beethoven

As he began his conductorial consulship with Beethoven (the First and Fifth) so Mr. Klemperer concluded it in the same field, a field in which he showed his mastery. There has been little such Beethoven interpretation hereabouts in recent seasons as Mr. Klemperer displayed in his revelation of three symphonies of the immortal nine. And of them his Eroica seemed salient. To the essentially symphonic structure

resolution on Feb. 6 when Dr. Thomas H. Gates, president of the University of Pennsylvania, became president of the association, succeeding Curtis Bok, and Mr. Stokowski submitted a pledge of "complete co-operation" in regard to the orchestra's plans for next season.

Mr. Stokowski will conduct the orchestra for three months during the 1935-36 season and also a performance of Parsifal, should it be produced.

At this meeting, Samuel R. Rosenbaum was elected vice president of the association, and Alexander Genker was elected to the board as the representative of the orchestra personnel. Matters yet to be settled include the election of one more member to the board, who is to represent the youth concert audience, and the question as to whether opera is to be given again next year.

of the Brahms Concerto he gave devoted attention in the accompaniment to Mr. Huberman's effective and affecting reading of the solo part. It was great music greatly delivered, and met with a great reception from a much impressed audience. At the end of his tenure Mr. Klemperer was accorded nearly a dozen recalls, several of which he had to take alone as the orchestra disregarded his signal to arise and share the applause.

Alexander Smallens selected an all-Russian program for the sixth of the Sunday evening popular concerts of the Philadelphia Orchestra on Feb. 3:

Night on the Bald Mountain.....Moussorgsky  
Dance of the Tumblers, from the Snow Maiden.....Rimsky-Korsakoff  
Polonaise from Eugene Onegin.....Tchaikovsky  
Dances from Prince Igor.....Borodin  
Nut Cracker Suite.....Tchaikovsky

A near capacity house, the largest of the season, welcomed the varied and well played program and the two Russian soloists, Maria Kurenko, soprano, and Ivan Velikanoff, tenor. Mme. Kurenko was in fine voice and gave arias from Snow Maiden and The Fair at Sorotchinski, as well as a Stravinsky Pastorale, song without words, and later a group of Tchaikovsky songs, including a delightful Lullaby and Springtime. Mr. Velikanoff, new here and much applauded for his excellent vocalism, sang arias from Prince Igor and Eugene Onegin. Mr. Smallens conducted as he always does Slavic music, con amore, and the Orchestra was at its best in the Bald Mountain, Nut Cracker Suite and the vehement Borodin dances.

Another all-Russian program was that given by the City Symphony on Feb. 3, in the series by LWD musicians under the auspices of the Board of Public Education. Thaddeus Rich conducted with his wonted efficiency and his full-scale symphonic aggregation was heard to advantage. The infrequently performed Glazounoff Symphony No. 6, in C Minor, was accorded a sympathetic reading which brought out the individuality of the work as well as its Tchaikowskian influences, natural enough considering the comparative youth of the composer at the time he wrote the symphony. The Moussorgsky Bald Mountain and Tchaikovsky's Romeo and Juliet fantasy were the regular repertoire numbers and a novelty of interest was Ilynsky's Psyche, categorized by the composer, "a symphonic fragment," fluent in melody for the strings and a charming passage for the harp.

W. R. MURPHY

### Mrs. Bok and Curtis Bok Not to Return to Orchestra Board

Mrs. Mary Louise Curtis Bok and her son, Curtis Bok, who resigned from the board of directors of the Philadelphia Orchestra following the recent resignation of Leopold Stokowski as musical director, will not return to the board as was erroneously stated in the last issue of MUSICAL AMERICA. Mr. Bok was president of the orchestra association.

### Plan Revivals of Lully and Rameau Operas at Versailles

PARIS, Feb. 15.—A project is in progress of formation under the direction of Paul Valéry, the French poet, to present the operas of Lully and Rameau in the theatre of the Versailles Palace.

### Hertz To Conduct Golden Gate Forces



Alfred Hertz, Who Will Conduct the New San Francisco Municipal Orchestra

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the internal dissension of the Board of Governors of the old Association.

A committee of orchestra members headed by Eugene Heyes, principal second violin, is planning a co-operative scheme for the future. The players wish to be represented on any governing board and wish to have a voice in the selection of future conductors. Their plans are still nebulous.

In the meantime, Issay Dobrowen's friends are planning a testimonial concert as a farewell gesture of good will. The conductor will appear as pianist, a role which he has filled with fine artistry on many occasions here and elsewhere, and will be assisted by Horace Britt, 'cellist, and probably by John Pennington who was to have been the symphony's concertmaster this season. The concert is to take place in the Veterans' Auditorium on March 8.

Mr. Dobrowen returns to Oslo, Norway, taking up the position he left four years ago for San Francisco.

The Art Commission is looking to the future and planning a charter amendment to place before the voters at the next election the objective of which will be a one cent tax increase to assure a \$70,000 guarantee for the municipal symphony.

MARJORY M. FISHER

### Meeting Held to Discuss Possible Educators' Convention in N. Y.

To discuss the possibility for co-operation between various organizations in the eventuality of New York City's being selected as the meeting place for the Music Educators National Conference's biennial in 1936, a group of persons met in the Board of Education building on Feb. 15, at the invitation of Harold G. Campbell, superintendent of schools. Mr. Campbell would be executive chairman of the convention committee if the meeting were held here.

George Gartlan, superintendent of music in the public schools, presided, and among those present to express their willingness to co-operate were Walter Damrosch, Jennie Buchwald, Hollis Dann, Franklin Dunham, Peter W. Dykema, Helen Collev, Hermann Irion, Mrs. Harold V. Milligan, Clayton Old, Mrs. Ruth Haller Ottaway, Alexander Russell, George J. Ryan, Joseph M. Sheehan and Robert Simon.



# OPERA BUFFA HAS A TUNEFUL DAY AT METROPOLITAN

LA SERVA PADRONA, opera in one act, Italian text by G. A. Federico. Music by Giovanni Battista Pergolesi. Produced 1733 in Naples. First time at the Metropolitan Opera House.

Serpina ..... Editha Fleischer  
Uberto ..... Louis D'Angelo  
Vespone ..... Angelo Bada  
Conductor, Vincenzo Bellezza.

DON PASQUALE, opera in three acts. Italian text by Salvatore Cammarano. Music by Gaetano Donizetti. Revival.  
Norina ..... Lacrezia Bori  
Ernesto ..... Tito Schipa  
Dr. Malatesta ..... Giuseppe De Luca  
Don Pasquale ..... Ezio Pinza  
Notary ..... Giordano Paltrinieri  
Conductor, Ettore Panizza.  
Chorus master, Giulio Setti.  
Stage director, Desiré Defrère.  
Scene designer, Jonel Jorgulesco.

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Jan. 4, 1843, two nights, incidentally, after the premiere of *The Flying Dutchman* in Dresden. New York first heard it three years later and curiously enough, in English. The role of Norina was one of the most popular in the repertoire of Marcella Sembrich who sang it at the Metropolitan during the early years of this century. Lucrezia Bori was the Norina of its last hearing at the Metropolitan.

In spite of a somewhat trivial story, the opera seems delightfully fresh and both the solos and concerted passages, several of which are among Donizetti's very best, were a real joy to listen to once more. Indeed, one wondered, and the enthusiasm of the audience increased the wonder, just why this charming score has not been kept in the Metropolitan's working repertoire, especially as the organization was able to give it such a magnetic and thoroughly satisfactory performance.

Miss Bori was again the Norina. From the beginning of the opera to the end she sustained her part with complete artistry and sang with lovely tone and impeccable taste. The role is peculiarly fitted to her temperament and she made the most of its many opportunities. A charming picture in the first act in a muslin garden dress, she sang the engaging solo. *E Tanto Era* in captivating fashion. In her Quaker-like frock as the demure Sofronia, she carried complete conviction and was gorgeous in the last act in dazzling blue with a profusion of pink ostrich plumes.

## Pinza an Effective Pasquale

Ezio Pinza in the name-part added yet another to the long list of portraits he has to his credit. His makeup was amazing and every gesture and position of hand and body carefully considered. Vocally he was at his best and his singing of the patter passages was unique in its clarity.

In Dr. Malatesta, Giuseppe De Luca had a role after his own heart and he put into it all the roguery that has made him irresistible in other comedy roles. The duet, *Pronto Io Son*, when he and Norina rehearse the trick they are going to play upon Don Pasquale was a perfect piece of team work on the part of both singers. His solo, *Bella siccome un Angelo* was especially well sung.

Although Ernesto is somewhat overshadowed by the other characters in the opera, Tito Schipa made him credible and sang his music in fine style. The off-stage serenade, *Com'è Gentil*, in the last scene was very beautiful and his scena, *Povero Ernesto*, at the beginning of Act II, was admirable.

Portions of the chorus were omitted



Carlo Edwards

Lucrezia Bori, the Norina in the Metropolitan's Revival of *Don Pasquale* as She Is Discovered Reading in Her Garden in the Second Scene of the Opera

but the one scene where the servants overflow the stage and comment upon the goings-on in the house was delightfully done and the grouping on the steps was highly effective.

While one might take exception to some of the tempi at which Ettore Panizza took portions of the music, particularly Norina's little waltz, *Via, Caro Sposino*, his reading of the score was a well-rounded one and consistently vivacious throughout.

## Pergolesi Opera of Light Calibre

While of extremely light calibre musically and almost unparalleled inanity as to libretto, *La Serva Padrona* occupies an important place in operatic history. Its initial performance was in Naples on Aug. 28, 1733. It was one of the first operas to establish the dramatic and musical adequacy of contemporary plots in defiance of the impression, then almost unchallenged, that the story of an opera must be classic and, if possible, mythological. Taken to Paris some twenty years after its premiere, it became in the French capital the basis of further controversy in view of the severely classical formula of Rameau and Lully. Paris was rent asunder between the advocates of opera buffa and the serious and severely classical French works of the reigning favorites.

New York heard *La Serva Padrona* first in 1858, and it has since been given by the Society of American Singers some sixteen seasons ago, and by the Juilliard Opera School in 1932. Both of the latter productions were in English.

The libretto deals with an impertinent maid servant, Serpina, her employer, Uberto, and a dumb servant, Vespone, who is undoubtedly the ancestor, and a far less amusing one, of Sante in Wolf-Ferrari's *Il Segreto di Susanna*. Serpina achieves her ambitions to become mistress of the house.

Musically, the work is as light as the story. There is a considerable amount of *recitativo secco* accompanied on a harpsichord piano, and a couple of arias that achieve something like

distinction, notably, *A Serpina Pensere*, occasionally heard in concert.

The cast included Editha Fleischer as Serpina, the role giving her ample opportunities to exhibit her soubrette abilities. Her singing was consistently good, especially so in the aria already mentioned. As Uberto, Louis D'Angelo gave a sincere performance and after a start that was somewhat equivocal as to pitch, carried the part through very capably. Angelo Bada as Vespone acted the part to the limit and in the disguise of Captain Tempest was fearful and wonderful to behold. Vincenzo Bellezza conducted carefully.

The audience was a capacity one with a host of standees. All the singers were given numerous recalls and the applause during the acts must have gratified their individual hearts.

JOHN ALAN HAUGHTON

## To Honor Saint-Saëns

A committee has recently been formed in Paris for the purpose of commemorating the centenary of the birth of Saint-Saëns which occurs on Oct. 9, next. Among musicians on the committee are Henri Rabaud, Jacques Rouché and Henri Busser.

## SALZBURG FESTIVAL PLANS ANNOUNCED

### Toscanini, Walter and Others to Conduct Usual Series of Operas, Concerts

The full schedule of the 1935 Salzburg Festival in Austria, as announced, lists noted soloists and conductors, the latter including Arturo Toscanini and Bruno Walter. Orchestral concerts, operas, cathedral concerts, chamber music serenades, orchestral serenades and festival plays will, as in the past, occupy the period between July 27 and Sept. 1.

*Tristan und Isolde* conducted by Bruno Walter, with Anny Konetzni, J. von Manowarda and Richard Mayr in the cast, will begin the Festival on July 27. This will be *Tristan's* only performance. *Falstaff*, conducted by Arturo Toscanini, with Dusolina Giannini, Fernando Autori, Dino Borgioli, Virgilio Lazzari and Ezio Pinza as principals, will be given on July 29, Aug. 3, 17, and 26; *Rosenkavalier*, with Josef Krips conducting, Lotte Lehmann, Charles Kullmann and Mayr on July 30, August 9 and 27; *Don Giovanni* conducted by Walter, with Giannini, Borgioli, Lazzari and Pinza appearing, on Aug. 1, 8, 15, 23 and 28; *Così Fan Tutte* conducted by Felix Weingartner, with Elisabeth Rethberg, Eva Hadravova and J. von Manowarda on Aug. 5 and 19; *Fidelio* conducted by Arturo Toscanini, with Luise

Helletsgruber, Lehmann, Jerger and Mayr on Aug. 7, 14, 24 and 31; *Iphigenia in Tauris* conducted by Walter, with Lehmann and Kullmann on Aug. 12, 21 and 29; *Figaro* conducted by Felix Weingartner, with Rethberg, Margit Bokor and Jerger, on Aug. 13 and 30; *Elektra* will have Rosa Pauly and Mr. Jerger in the cast, the conductor has not as yet been designated. It will be given on August 20.

### Orchestral Series Listed

Arturo Toscanini will conduct a Mozart-Brahms concert on Aug. 15 and works of modern composers on Aug. 22; Felix Weingartner an all-Beethoven program on July 28 and works of French composers on Aug. 4; Bruno Walter will lead an all-Mozart concert on July 31 and Mahler's Third Symphony on Aug. 11; a Haydn, Mozart, Beethoven concert, with the conductor as yet not announced, will be given on Aug. 18 and a Schubert-Bruckner program on Aug. 25, conductor not yet designated.

Four orchestral serenades will be conducted by Bernard Paumgartner. The Mairecker Quartet will give two chamber music serenades and a Mozart concert will be given in St. Peter's Church on Aug. 17. Five cathedral concerts, arranged by the Salzburg Cathedral Music Society, will be given under the leadership of Joseph Messner.

Max Reinhardt's production of *Everyman* will be given on July 28, Aug. 4, 11, 18, 25 and Sept. 1; and *Faust* will be given on Aug. 2, 6, 10, 16, 22 and Sept. 1.



# Berg Anniversary Recalls Career of Wozzeck

By WILLI REICH  
**Composer Celebrates Fiftieth Birthday—Early Days of His First Opera Retraced—Once Held to Contain "Invincible Difficulties" in Production—To Have Covent Garden Performance in March**

VIENNA, Feb. 15.—Alban Berg's fiftieth anniversary, which the composer celebrated on Feb. 9, calls to mind the first announcement he sent into the world of music, which read as follows:

January 1923

This is to inform you that the piano score of my opera

WOZZECK

(After Georg Büchner's Drama) has just been published. The score has 230 great-quarto pages, cost 150,000 Austrian crowns, and must be purchased direct from

Yours truly,

ALBAN BERG

Vienna XIII. Trauttmannsdorfgasse 27.

What preceded were beautiful childhood years spent in the comfortable middle-class home of his parents, a severe period of instruction with Arnold Schönberg and a lonely creative period during and after the war illuminated only by the intimate linking of his inner life to that of a beloved wife. And then the thirty-eight-year-old artist sent his message to the world; his first major stage work composed in the so-called "atonal" style, the first opera formulated on entirely new principles of form, and his first attempt to bring social problems to the musical stage.

Fortunately the young composer's sacrifice in personally footing the bill of the expensive piano score out of his



A New Bust of Alban Berg, Made by Anna von Zsolnay for his Fiftieth Birthday

own limited means met with a favorable reaction. The Allgemeine deutsche Musikverein included fragments from Wozzeck in the program of its Frankfurt music festival in 1924 when they scored a triumphant success under the direction of Hermann Scherchens, a success that soon was followed by other concert performances. The opera houses also tried to secure the work-ahead of them all the Berlin Opera where Erich Kleiber gave the world premiere in December, 1925. Since that performance, memorable for its artistic perfection as well as the wide publicity accorded it, Wozzeck has made history in a way unsurpassed in dramatic climaxes by any of the newer works.

The first performance in Berlin, with

sixteen repetitions, was followed by a premiere at the Czech National Theatre in Prague, which, for incomprehensible political reasons, proved a stormy and perturbed one, ending in a prohibition of the opera after its third performance despite the protests of leading artistic organizations of the country.

## Little Oldenburg Dispelled Fears

In 1927, the State Opera in Leningrad brought out Wozzeck in modern scenic dress. After that there was a lull, a whispering campaign of "invincible difficulties" in studying the work had frightened off all opera houses. And then in March, 1929, the Landestheater of the little city of Oldenburg attempted the work and gave the lie to the stupid tale of its difficulties by a marvelously successful performance, and that with very limited time for rehearsal. Then the spell was broken. Numerous opera houses produced Wozzeck; the Vienna Staatsoper was the tenth.

Meanwhile Wozzeck became the representative German opera abroad. The excellent operatic ensembles of Aachen had to give the work at the international music festival in Liège and on further festival occasions in Amsterdam and Rotterdam. Zurich gave the Swiss premiere, Brussels brought out an excellent French-text version, and in Philadelphia, Stokowski, with a select roster of eminent artists, gave a masterly performance which later was repeated at the Metropolitan Opera House in New York.

## Philadelphia Event

The Philadelphia premiere proved an outstanding musical event in America, and special trains brought listeners to the performance from several cities. The original manuscript of the score recently

liamson, gave a concert in Royal Oak on Jan. 22. La Argentina, gave a recital in Orchestra Hall on Jan. 18. It was one of her most successful local appearances. Doris Humphrey and Charles Weidman and their dance troupe gave an unusually interesting program of modern dances on Jan. 25 in Orchestra Hall.

Soloists with the Ford Symphony, Mr. Kolar directing, at recent national broadcasts included: Gregor Piatigorsky, 'cellist, on Feb. 3; Emanuel List, bass, on Jan. 27; Grete Stueckgold, soprano, on Jan. 20; and Jan Pearce, tenor, on Jan. 13. Reva Reatha, harpist, gave a recital in the Women's City Club on Jan. 27. Alice Upton Close, soprano, gave a lecture recital the same afternoon in the Artisan Guild Hall.

HERMAN WISE

## Bonellis Give Reception for Mrs. Bonelli's Sister

A reception was given on the afternoon of Feb. 12 by Mr. and Mrs. Richard Bonelli at their home in honor of Mrs. J. Langford Stack, Mrs. Bonelli's sister, who is visiting in New York. Many Metropolitan Opera colleagues of Mr. Bonelli, as well as other prominent New York musicians and music lovers, were present to greet Mrs. Stack.

## Andres Segovia Tendered Reception

Andres Segovia, guitarist, was tendered a reception after his recital in the Town Hall on Feb. 16, by Constance Hope at her home. Many guests prominent in the musical and diplomatic world attended.

## ORCHESTRAL FORCES ACTIVE IN DETROIT

### Lehmann Sings Wagner Excerpts with Symphony Under Gabrilowitsch

DETROIT, Feb. 20.—This city's share of music in recent weeks has been extensive in its proportion and quality. Among the recent visitors were Lotte Lehmann, Lily Pons, Chandler Goldthwaite, Glenn Dillard Gunn and the Paris Instrumental Quintet.

Mme. Lehmann, in her debut here, appeared with the Detroit Symphony on Jan. 31 singing excerpts from the works of Wagner and Weber. She sang with authority and captivated her audience. The orchestra, under Ossip Gabrilowitsch, played works of Scriabin, Mendelssohn and Wagner and included a first performance of Rubin Goldmark's Gettysburg Requiem, written in memory of Abraham Lincoln. Mr. Goldthwaite, organist, was the soloist at the Jan. 29 concert, Victor Kolar conducting. The soloist played a Bach Passacaglia and shorter works by Clerambault, Schubert and Dupré. His work was applauded with enthusiasm. The orchestra played compositions of Wagner, Mozart and Weinberger.

### Gunn Gives Beethoven Concerto

Mr. Gunn was soloist with the orchestra on Jan. 22 in Beethoven's Fifth Concerto. Mr. Kolar directed the orchestra in a first performance of Prokofiev's Classical Symphony and in works by Enesco and Richard Strauss.

At the ninth concert of the Thursday night series on Jan. 24, Mr. Kolar con-

ducted. There was no soloist. The orchestra distinguished itself with performances of Strauss's Ein Heldenleben, Bossi's Intermezzi Goldoniani and compositions by Mozart and Wagner.

The fourth of the Young People's Concerts by the orchestra was played on Feb. 2. Mr. Kolar directed and Edith Rhett's Tilton lectured. The subject of the program was the percussion family of the orchestra. Fred Paine, xylophonist, was soloist.

Miss Pons further endeared herself to Detroiters at her recital of Jan. 28 in Orchestra Hall, presented under the auspices of the Detroit Concert Society, Isobel Hurst, manager. She sang arias by Rossini, Verdi and Mozart as well as a long list of shorter works. Arpad Sandor played faultless accompaniments.

### Paris Quintet Heard

The Paris Instrumental Quintet was responsible for one of the most successful concerts Pro Musica has sponsored here. This organization of superb musicians was heard on Feb. 1 in the Detroit Institute of Arts. They played compositions by Couperin, Mozart, Pierné, Debussy and Charles Jongen.

St. Olaf Lutheran Choir, of Northfield, Minn., one of the foremost college organizations in the country, appeared in concert on Jan. 26 in Orchestra Hall. F. Melius Christiansen, veteran director, led his singers in a varied program which included several of his own delightful compositions.

The Westminster Choir of Princeton, N. J., under Dr. John Finley Wil-

was acquired by the Congressional Library in Washington. The work then was given in its entirety to the Anglo-Saxon world through a broadcast in concert form by the British Broadcasting Company in March, 1934, to be followed by a performance in March, 1935, on the stage of Covent Garden.

By thus including Wozzeck in the exclusive program of the London season the work has become "fashionable," so to speak. However, this is only a superficial increase in rank, for the nobility of Wozzeck was inherent and characteristic of the work and its creator from the beginning. To have carefully guarded the characteristic and to have increased it and incorporated it with each new work is the essential mark of the personality of Alban Berg, and justifies his international reputation as well as the unrivalled victorious course of his first opera.

## MACDOWELL CLUB GIVES HOLST ONE-ACT OPERA

### At the Boar's Head Has First American Presentation Under Harmati

The first presentation in this country of Gustav Holst's one-act opera, *At the Boar's Head*, which has been sung at Covent Garden, was given at the MacDowell Club on the evenings of Feb. 16 and 17, under the baton of Sandor Harmati who also directed the dramatic side of the performances. The cast was as follows: Falstaff, John Gurney; Prince Hal, Kurt Brownell; Poles, Robert Allen Geis; Bardolph, Floyd Worthington; Peto, Joseph Andursky; Gadshill, William Mercer; Pistol, Edwin Orlando Swain; Pistol's Companions, Philip Blackman and William F. Stanley; Dame Quickly, Hostess, Violette Browne; Doll Tear-sheet, Marion Selee, and A Drawer, Mr. Blackman. The text is taken from Shakespeare's *Henry IV*.

The version used was made for strings and piano by the composer from his original score. It gave little idea of what the original may have sounded like. Most of the singing was good but the diction, except in the case of Mr. Brownell, was indistinct even in the small auditorium. Mr. Holst has founded his score on old English melodies, but few of them came through. The characterization was, for the most part, inept and far from the Shakespearean idea.

Following the opera, there was a short program of folk dances by members of the English Folk Dance Society of America, and madrigals sung by Misses Browne and Selee and Messrs. Brownell and Gurney.

D.

## MUSIC COUNCIL FORMED

### Societies Organize Women's Music Panhellenic Council

The national presidents of Delta Omicron, Phi Beta, Sigma Alpha Iota and Mu Phi Epsilon music sororities met on Feb. 1 at the George Washington Hotel in New York. At this meeting a council of music sororities was formed, to be known as the Women's Music Panhellenic Council. Chairmanship will rotate in the order of the date of founding. Sigma Alpha Iota has had the chairmanship of intersorority affairs for the past two years, so the office goes to Mu Phi Epsilon for the coming biennium. Biennial meetings will be held immediately preceding those of the Women's Professional Panhellenic Association.



# Charles-Marie Widor Honored on 90th Birthday

By WALLACE GOODRICH

IT IS rare that a musician attains the venerable age of ninety years, but still more so that nearly until the attainment of that age it has been permitted him to continue the active pursuit of his profession.

Charles-Marie Widor, born on Feb. 22 in 1845, will be honored on this notable anniversary of his birth not only in the city in which he has lived for more than six decades, but in the United States as well, where his influence, at least in one field of music, has probably been more strongly felt than that of any of his immediate predecessors or contemporaries.

Widor has long occupied a position of honor in his own country, combining with his outstanding musicianship the attributes of a gentleman of broad cul-



Dr. Wallace Goodrich, Director of the New England Conservatory of Music, Who Pays Tribute to His Former Teacher

ture. Well versed in history (an authority on the music of the Greeks, among other subjects) and in the fine arts, a writer of discerning and forceful style, a champion of all that makes for sincerity and loftiness of ideals in his art, he is withal a patient and skillful teacher, devoted to the interests of his students, and their loyal friend.

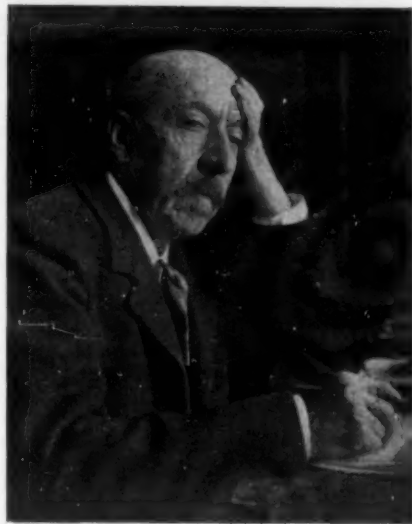
As a composer, Widor has produced a large number of works, representing nearly every important field of musical composition, many performed abroad with success. That more of them are not generally known in this country is to be regretted. Here the composer is, perhaps naturally, best known through his compositions for the organ; but what must also surely be recognized is the power of his influence, exerted through his teaching.

## His Creed Is "Bach"

If Widor were to be asked to define his musical creed as related to the organ, I venture to think his reply would be a single word: *Bach*. While his musical ancestry does not follow

The ninetieth birthday of the famous French organist-composer, Charles-Marie Widor, has seemed to us an event worthy of special attention. *MUSICAL AMERICA*, therefore, decided to have a tribute to the distinguished French master by an American musician of high rank who had studied in Paris with him. Dr. Wallace Goodrich, director of the New England Conservatory of Music, noted as organist, conductor and musical educator, graciously responded to *MUSICAL AMERICA*'s invitation. Dr. Goodrich studied with Widor during the winter of 1895-96, returning several times during later summers. His tribute, we feel, is echoed by Widor's many pupils throughout the country.

Editor, *MUSICAL AMERICA*.



Benjamin Charles-Marie Widor—A Photograph Taken During Recent Days



The Famous Organist of St. Sulpice—An Early Photograph Inscribed to the Author of the Accompanying Appreciation

the line of Bach-Kittel-Rinck, the fact that his master in organ-playing was Lemmens, the pupil of Hesse (who must have been closely associated with Rinck) testifies to the strong influence which has continued throughout Widor's musical life, and to the zeal with which he has upheld what he conceives to be the true Bach spirit. To Lemmens is undoubtedly due also his interest in plainsong—with Bach, the foundation of the French organist's musical credo.

Not that Widor has followed the lead of the Schola Cantorum and of the Benedictines of Solesmes in their researches and methods. His methods of accompaniment were acquired at an earlier date, and it was not easy for him to reconcile himself to these later developments. I remember the initial sentence of an article he wrote anent the new "discoveries," about 1904, if I am not mistaken: "Since the world began, music has been composed by musicians, not by *archivistes*." But questions of methods, or even of the traditional form of melodies once in common use in Paris but now regarded as quite lacking in authenticity, to put it mildly, did not alter Widor's love for the Gregorian musical liturgy, which

## An Appreciation of the Master Organist-Composer and His Great Influence



Champagne

in his later organ works has replaced the freer style of his earlier symphonies.

## His Inspired Playing

No one who has toiled up that narrow, winding stone staircase which leads to the "tribune d'orgue" at St. Sulpice (whose steps appear to have increased in number upon each recurrent visit!) can forget the inspiration of Widor's playing, whether in works of Bach or of his own composition (he rarely played any other from the printed page), or in the masterly improvisations with which he embellished the musical liturgy of Mass or of Vespers. There the master presided from about 1870 or 1871 until just last spring, when he resigned.

And it was notable, in those older days, that not only the young students, but men of distinction in fields other than the making of music were so often found there. The painter Carolus Duran; the little old gentleman with the skull-cap who was none other than the Père Cavaillé-Coll, that master organ builder listening with critical ear to the product of his own genius; literateurs, singers, pianists were there, all admirers of the musician at the keyboard whose one thought, forgetful of self, was to produce music worthy of the instrument which he loved, but above all worthy of its high mission as an adjunct of the sacred office. And how modest was that organist! He is reported to have remarked upon one occasion, "I have been maligned. Some one has called me an organ virtuoso. I am only an honorable organist."

Widor's championship of his chosen instrument is well illustrated by his chapter on the organ in his revision—or extension—of Berlioz's well-known

treatise on instrumentation. Taking sharp issue with what he considered to be the misinformation supplied to the author from an unknown source, he

The Venerable Old Church of St. Sulpice in Paris, Where Ardent Admirers Would "Toil up That Narrow Winding Stone Staircase" to the "Tribune d'Orgue" to Listen to the Inspired Playing of Widor

spares no pains to make clear his estimate of the organ, of its character and its powers. (This chapter is well worth the attention not only of every

composer for orchestra, but of every organist as well.) Again, in his portion of the preface to the edition of Bach's organ works prepared by Albert Schweitzer and himself (alas! the Chorales have yet to appear), Widor has produced what is virtually a textbook of great value and of the soundest teaching.

## Importance in This Country

To estimate the importance of Widor's influence upon organ playing in this country, one has but to scan the programs of important organ recitals so generally given, where the names not only of Widor but of his pupils, notably Vierne and Marcel Dupré, who succeeded him at St. Sulpice, are obviously prominent. And it must be acknowledged that organ-building, as well as composition and methods of playing, have not failed to be strongly affected by the same beneficent influence.

For some years Widor has occupied the honorable position of permanent secretary of the Institute of France, in which his official duties and prerogatives are carried on amidst surroundings whose historic interest and cultural atmosphere cannot fail to be a source of constant satisfaction and distinction. Married rather late in life, the companionship of one of the most gracious of ladies has added to the happiness of those years which are crowned with the consciousness of a work faithfully done—of the achievement of well-deserved recognition and honor—and of the affectionate and grateful regard of so many pupils who owe to their master's steadfastness in the faith the courage with which to remain true to the same ideals.



# IMPORTANT BRAHMS CORRESPONDENCE ISSUED

**Recent Musical Publications in Vienna Include Exhaustive Edition of Brahms-Billroth Letters — Franz Schalk's Letters and Reflections Contains Interesting Bruckner Correspondence**

By DR. PAUL STEFAN

VIENNA, Feb. 15.—At the end of December and the beginning of January two new books were published which contain extremely interesting letters by Brahms and Bruckner, letters almost all of which were unknown hitherto. The extensive introductions and annotations by the publishers lend particular value to the books. Research work does not stand still in Vienna even during these unfavorable times. Aside from the Dvorak biography, a work by this correspondent, there is a new biography of Brahms (Vienna: Rudolf M. Rohrer) by Dr. Karl Geiringer who is Custodian of the remarkable collections of the Gesellschaft der Musikfreunde in Vienna and is also the author of an excellent biography of Joseph Haydn. Through his activities in the archives, the treasures left to the Gesellschaft der Musikfreunde by Brahms's last will were available to him. So it happened that no less than 4,000 unpublished letters by Brahms were open to his perusal. The biography, therefore, contains much that is new and will become indispensable to all those who in the future will want to acquaint themselves with the life of the master.

Among these letters are also those which were collected for the book, Billroth and Brahms Correspondence, (Vienna: Urban & Schwarzenberg). Dr. Theodore Billroth, the famous surgeon and professor at the Vienna University, was an intimate friend of Brahms for several decades. Otto Gottlieb-Billroth, a son-in-law of this great scientist who died three years before Brahms (1894), has published this volume of over 500 pages. The introduction alone occupies 200 pages. With his detailed knowledge of affairs, Otto describes the life of his father-in-law and the story of his friendship with Brahms. None of this up to now could be found even in the most detailed biographies of Brahms (or of Billroth). How vivid the memory of Billroth in the Austrian medical world persists is best illustrated, perhaps, by the fact that the Republic of Austria a few years ago coined double-shillings with the likeness of Billroth upon them. They still are in circulation.

## A Fine Musician

Billroth was North German by birth, came into the circle of the singers, Mr. and Mrs. Eunicke in Berlin—which circle also played a part in the history of C. M. von Weber and E. T. A. Hoffmann—and finally married a descendant of the Eunickes. During his sojourn in Berlin, he already had attracted the attention of his medical colleagues as a daring yet conscientious surgeon, and it is no wonder that, in 1860, the University of Zurich called him to that city as professor of surgery. But Billroth might just as easily have become a musician. He was an excellent pianist, had mastered the violin, and in his student years had organized a quartet in which he himself played. In Zurich he learned to play the viola.

He took an active part in the rich mu-



Franz Schalk, Whose Book, Letters and Reflections Has Just Been Published

sical life of Zurich from which Richard Wagner had already departed but which still was under the sign of Theodor Kirchner and Hegar. Either in the nearby town of Winterthur, which even then excelled in musical activities, or in Zurich, Billroth made the acquaintance of Johannes Brahms who at that time resided in Switzerland and had found a publisher in Winterthur named Rieter-Biedermann. Even at that time Billroth was among the admirers of Brahms the composer, and now he was to learn to esteem Brahms the man. Their friendship became so intimate that many believe that Billroth moved to Vienna to be with Brahms when the latter moved there. That is not true, however. Brahms had sought employment in Switzerland, and since he did not find

it there any more than he did in his own city of Hamburg, he settled in Vienna because he liked the town from his first visit in the sixties. Billroth became a professor at the University of Vienna in 1867. That, of course, was much to the liking of the two North Germans, to be together in this southern capital of an empire made up of many nations—an atmosphere in which they felt thoroughly at ease and which richly developed their lives. Just as Billroth's world-fame issued from Vienna, so Brahms wrote in this city and in Austria almost all the great works which are typical of his genius.

The exchange of letters between Billroth and Brahms is not the correspondence between two people living in different localities, but as the publisher of the letters neatly distinguishes, an exchange of opinions in writing after long conversations which preceded. It is touching to read how Billroth, after an incredibly arduous day of work, writes, during the night to his friend whom he has not seen during the day in order to relax in reflections on musical subjects. Up to his very last days, music did not loosen its hold upon the old doctor already in the shadow of death, for during the last year of his life he worked on a paper, entitled Who is Musical?, which he did not finish, but which is published as a fragment. The last letter which Brahms sent him refers to statistical data on Billroth's musical researches. Mrs. Billroth, however, never forgave Brahms for not asking in a single line about the health of his friend who spent his last days, as Brahms well knew, in the sunny town of Abbazia on the Adriatic.

## Elder Brahms Obtuse

One must not believe, however, that a friendly intercourse with Brahms was an easy thing for anybody. The older Brahms became, the more difficult it was to get on with him, and, in reading these letters to Billroth, one cannot escape the impression that Brahms intentionally became more and more stubborn and even insulting. During a chamber music evening that was given by Billroth in honor of

Brahms during the last year of their friendship, Brahms created such a scene that Billroth gave up the idea of having Brahms as a guest at his musical evenings. But the letters did not stop.

Since Kalbeck, whose great Brahms biography represents the most exact and extensive work on the master, nothing more exhaustive than this correspondence has been published, even including the various trips to Italy which Billroth and Brahms made together. On their journeys, both were always in especially good humor and felt that they were at the summit of their lives.

The volume, Letters and Reflections, by Franz Schalk, is considerably more modest and smaller, encompassing barely 100 pages. Published by the Musikwissenschaftlich Verlag in Vienna, the same firm which is going to publish the new edition of Bruckner's works after the original scores. It is known that Schalk from 1918 on for eleven years (some of which were very critical) was the director of the Vienna Staatsoper after Mahler had called him in 1904 as Kappellmeister to the opera house. He was then conductor at the Metropolitan in New York. He was born in Vienna and he and his brother, Joseph, who died in 1901, were friends and helpers of Anton Bruckner in their youth. And so it is not to be wondered that we find in this book letters from Bruckner addressed to Schalk which no friends of Bruckner will want to miss, not that they are of a sensational nature, for sensations were not in Bruckner's makeup. Further letters in the volume, written by Schalk himself, refer almost exclusively to the progressive appreciation of Bruckner in Austria and Germany. In addition there are two essays, excellently written, by Schalk on Bruckner. Schalk was a highly cultured man who, after conducting difficult works, loved to read Greek and Latin authors during the night, and he claimed to have found a connection between antique rhythms and the melos of our musical classicists. This book, too, is a piece of important music-Austrian. It has depth, and it is entertaining.

## CHICAGO WELCOMES NOTED RECITALISTS

### Woman's Symphony in Fourth Concert—Chamber Music Series Acclaimed

CHICAGO, Feb. 20.—Sold-out houses for concerts have suddenly become the rule for musical attractions. Even minor events draw audiences of good size. The first of recent sell-outs was Roland Hayes' recital at Orchestra Hall on Feb. 10. Mr. Hayes responded to his inspiring array of listeners with singing of superlative artistry, complete in every musical and vocal aspect. Two Handel arias paid tribute to the two hundred and fiftieth anniversary of the composer's birth, an anniversary all but overshadowed by the wide-spread Bach celebrations. Songs of C. P. E. Bach, Duparc, Henschel, Krein, Kranz, Rhodes and a large number of spirituals completed the fine program. Percival Parham was the accompanist.

On the following evening the Auditorium, seating nearly 3,000, was filled to capacity for the first recital here of Artur Schnabel. Mr. Schnabel's program was of characteristic severity. Four sonatas composed the list: Schubert's in B Flat, Mozart's in F, and Beethoven's Appassionata and Op. 111. No artist, perhaps, could maintain his powers at top level through so taxing a program, yet at his best, Mr. Schnabel fully justified a great reputation. Excessive speed detracted

from much of the Appassionata and the first movement of the Op. 111, though the evening's high point was reached in the final movement of the latter. The concert was one of the Monday evening series presented by Grace Denton.

The fourth sold-out house in four days greeted the St. Olaf Lutheran Choir under the direction of F. Melius Christiansen at Orchestra Hall on Feb. 1. Dr. Christiansen seemed to have at his command the best group in the many seasons this fine choir has appeared here. The singing throughout was of exceptional quality.

Ossip Gabrilowitsch, always a favorite with the Chicago public, played to a large number of admirers in a recital under the management of Harry Zelzer at Orchestra Hall on Feb. 3. Mr. Gabrilowitsch interpreted with his customary finesse a Schumann-Chopin program, the C Major Phantasy and G Minor Sonata of the former, and two groups of favorite short works by the latter.

The Woman's Symphony of Chicago gave the fourth concert of the season at the Studebaker Theatre of Feb. 10. Ebba Sunstrom conducted well-balanced readings of Mendelssohn's Scotch Symphony and Bach's Suite in B Minor, the latter bringing to the fore the orchestra's brilliant first flutist, Caroline Solfonk. Rudolph Ganz took up the baton for his delightful suite

of Animal Pictures, which were played with notable delicacy and much humour. The soloist was the orchestra's first 'cellist, Lois Bichl, who disclosed a big tone and fluent technic in Tchaikovsky's Variations on a Rococo theme.

Organ playing of striking quality was offered by Virgil Fox in a debut recital at Kimball Hall on Feb. 10. Mr. Fox possesses a mastery of his complicated instrument that verges on the phenomenal and with this formidable technic go musical qualities equally astonishing. An unusually fine program included works by Bach, Brahms, Franck, Dupré and others.

The Czerwonky String Quartet gave the third of a series of chamber music recitals at Kimball Hall on Feb. 15. The program consisted of Debussy's Quartet, Frank Bridge's Irish Melody, Hugo Wolf's Serenade and Brahms's Sextet No. 2 in G, Op. 36.

Bela Martay gave his second violin recital of the season at Kimball Hall on Jan. 29. Prudence Neff, pianist, was the accompanist and assisting artist. The Joseffer String Quartet gave its fourth concert at the Cordon Club on Feb. 17. Included in the program were three compositions of Eleanor Everest Freer, two lyric studies and Intermezzo in Olden Style for piano and quartet, played with Alexander Joseffer at the piano. The Friends of Opera presented Charles Hackett, tenor, in a recital in the Drake Ballroom on Feb. 13.

ALBERT GOLDBERG





## Dear Musical America:

Through the kindness of a very charming and gracious lady, whose name you would know at once were I to mention it (for she has been a power in Cleveland's music for years), the newspaper reviews of the American premiere of Lady Macbeth of Mzensk were sent to me. That was, of course, before the New York premiere. I was so busy then that I didn't have time to read them; but I suppose I did glance at the principal ones.

On the whole I think the Cleveland critics did justice to the work. Denoe Leedy wrote a fine article in the *Press*, Arthur Loesser distinguished himself acting as guest critic for the *News*, as Archie Bell, I am sorry to say, has not been well this winter, and Herbert Elwell for the *Plain Dealer*.

The *Press* and *News* handled the opera splendidly from a pictorial and general reader standpoint as well, the latter paper running a news story on its first page by Gerold Frank, with a clever sketch on Page 4 by a staff artist.

But the story that intrigued me was one done by a gentleman named Ben Williamson in the *Press*, as natural a piece of newspaper writing as you'd care to read. Why, in the second paragraph, Brother Williamson says that the opera should not be called by its present title at all, but should be known as "Up in Katerina's Room"! Then he characterized the now celebrated trombone wail with biological implications in the scene in the bedroom as one "of which Cab Calloway might be quite proud." He also wrote that the wife of one of the town's leading steel executives was heard to say: "The idea! Putting a thing like that on the stage before our very eyes!"

Well, a Soviet opera has at last been heard here, I guess we had better call it the Soviet opera. We have learned that all the railing against Soviet Russia that has been carried on for years in this country has not interfered with the success of an artistic conception. Mr. Williamson thought it important "that a product of Soviet culture may be performed in a citadel of capitalism such as our Severance Hall." Even more important, I think, is the fact that Soviet Russia, shut off for years from contact with the rest of the so-called civilized world, has produced one of the outstanding composers of the day in young Dmitri Shostakovich! You just can't annihilate art by inveighing against

the form of government which a country chooses for itself. Russia's musical soul has ever been a great one and it seems that time has not changed it; if anything, governmental support of artists is a good thing, especially if the artist is so richly gifted a one as Shostakovich.

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A friend sends me a copy of a little brochure, which contains a complete list of the works played during the last ten years at the home of a New York patron of the arts, who has to his credit a remarkable achievement. Like a true Maecenas, he has carried on a series of Sunday evening chamber music concerts at his home without seeking the limelight. He is Alfred S. Rossin, a retired banker, whose wife, a daughter of Adolf Lewisohn, was an enthusiastic music lover, herself an accomplished amateur singer, who studied for many years with J. Bertram Fox.

The musicales were inaugurated by her in a music room of rare beauty, the murals in it painted by Claggett Wilson.

When she died, Mr. Rossin decided to continue them in her memory. And so on Sunday evenings throughout the season, at least once a month and some times oftener, an invited audience listens to programs performed by the Hans Lange String Quartet and Frank Sheridan, pianist. On occasions others, too, assist.

There is a delightful informality at these evenings, ideal for chamber music, which requires intimacy rather than the severe atmosphere of the concert hall.

Sixty composers' works have been performed over this ten year period, totaling 104 works. And I am happy to say that of these sixty composers, seventeen, that is, almost one-third, have been by Americans. Similarly, of the 104 compositions, twenty-nine have been by Americans. The seventeen American composers have been Marion Bauer, Marc Blitzstein, Ernest Bloch, John Alden Carpenter, Aaron Copland, Henry Cowell, Samuel Gardner, Henry Hadley, Walter Hefner, Frederick Jacobi, Leopold Mannes, Daniel Gregory Mason, Harold Morris, Howard A. Murphy, Leo Sowerby, Bernard Wagenaar and Emerson Whithorne. The compositions performed range from the conservative to the modern, both in the case of the Europeans and Americans. Mr. Lange has shown a sympathetic ear to interesting music irrespective of style or period, and his associates, Messrs. Schuller, Kurthy and Such have collaborated *con amore*.

These musical evenings at the Rossin home are, in truth, one of the real ornaments of New York's musical life. There, for the sheer joy of making music, with neither thought of gain or personal glory, musicians and music lovers gather in a beautiful tribute to the memory of Mrs. Rossin.

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An excellent magazine, called the *Oxford Criticism*, edited by James H. Beardsley, and published at Oxford, O., has come into my hands. My compliments for its fine literary quality. In it I find a splendid biographical sketch of Edgar Stillman Kelley by Ophia Smith and an interesting article by this composer on his musical miracle play, *Pilgrim's Progress*. In fact, the greater part of the issue is devoted to Dr. Stillman Kelley, whose seventy-seventh birthday was fittingly celebrated last spring at Oxford, where he has held a fellowship at Western College since 1910.

Don't you think that our symphonic orchestras ought to play his works more frequently? I do. Think of his splendid

works, the New England Symphony, his Aladdin Suite, his Macbeth and his The Pit and Pendulum! American music is enriched by their existence, yet conductors do not let us hear them except at long intervals. His chamber music, too, ought to be done more often, notably his String Quartet Op. 25 and his Quintet, Op. 20 for piano and strings. The latter work, I am glad to say, was heard not long ago in the series of broadcasts of the NBC Music Guild, when the composer's wife, an accomplished pianist, played the piano part admirably.

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It does seem as though programs of concerts at educational institutions might at least be accurate even if they cannot invariably be interesting. Such a program has come to me from a college, the name of which I will die rather than reveal, and on the list appears an item by Verdi entitled: *Laudi Alla Virginia Maria*! This reminds me of a bit of gush I once heard in front of a prominent Catholic church in a nearby city. The choir was coming out after service and a Young Thing ran up to one of the women and embracing her, said: "Oh, you sweet thing! You sang the Eva Maria just lovely!"

But, *revenons à nos moutons*. On the program referred to above, was a startling item. It was *Je dis que rienne m'épouvante* from Carmen. Now, while it is the easiest thing in the world to get the genders of French nouns mixed when they are spelled as they should be, I cannot see the sense of making a noun which means "nothing" feminine, when the builders of the language made it masculine. After all, fifty million Frenchmen, etc. . . . As for the "épouvante" I don't know. Maybe it's bad proof reading, and then again, maybe it is just poor French. *Qui sait?*

\* \* \*

Apparently not all the bad radio announcing is done in the United States! A Hertizian wave in France recently brought the surprising information to French radio fans that the piece of music just played was *Pavane Defunte . . . pour une Infante*! I have heard this piece announced more than once as a pavane for a dead child instead of a dead Infanta, but this is the very first time I ever heard of the pavane's being the dead part of it!

\* \* \*

Visitors to Paris have more than once been struck with the curious appearance of the titles of the Wagner operas posted outside the Académie Nationale de Musique, which in ordinary American is known as the "Parriss Opera." *Le Crépuscule des Dieux*, does not, somehow, seem to be *Die Götterdämmerung*, and *L'Or du Rhin* can hardly be *Das Rheingold*, but none the less, they are. We now see that there is a play running in the French capital called *Tessa, ou la Nympe au Coeur Fidèle*, which is no more nor less than our old friend, *The Constant Nymph*. Some things will not translate. They just do not mean the same thing in another language, although advocates of Opera in English (the burning question equal only to that in England which W. S. Gilbert calls "that annual blister, marriage with deceased wife's sister") will not realize the fact.

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One of my imps tells me that Arthur Ruhl, writing in the New York *Herald-Tribune* the other day about the play, *Revenge with Music*, now to be seen in one of the theatres of Manhattan, uttered the opinion that the authors of this play have not been able to work up a very good plot.

## With Pen and Pencil



Otto Klemperer, on Furlough from the Los Angeles Philharmonic, to Which He Will Return in the Spring, Has Been Conducting the Philadelphia Orchestra in Philadelphia and New York

Indeed! I always thought the plot that they have used, not invented, more than a good one. It may be of interest to Brother Ruhl to know that this plot is by the Spanish dramatist Alarcón, and is none other than the story which served Hugo Wolf for his opera, *Der Corregidor*, and Manuel de Falla for his ballet, *The Three Cornered Hat*.

Not a "very good plot," eh? I should say it is a very good plot; what is more, a very amusing plot, in fact, one of the best of its kind.

\* \* \*

Writing from Rome to the New York *American*, Bruno Lessing speaks of hearing a musicale given in the Pincio Gardens by the Banda dei Carabinieri (the Police Band). "Imagine a cops' band playing Schubert's Unfinished Symphony in the open air," he says. "La Sinfonica Incompleta, they call it in Italian. Well, they played it amazingly well and now I'm sure I'll never see a carabinieri without suspecting that he has music in his soul. There were nearly seventy in the band and they had no violins or 'cellos, but they had been so well trained in the use of brasses and woodwinds that they produced as fine an effect as any string orchestra I have ever heard."

After all, why should 't a cops' band play Schubert? I know a barber who treasures Victrola records of symphonic music and plays them for privileged customers. A pianist once told me that his housemaid always listened outside his studio door whenever he practised certain sonatas by Mozart. The pupils of a famous singing teacher used to pay particular attention to the comments made by the servant who took care of their hats and coats. What's music for the goose ought also to be music for the gander, thinks your

*Mephisto*



# Manhattan Revels in Superlative Orchestral Concerts

## Toscanini Gives Special Wagner Program and Begins Brahms Cycle—Werner Janssen Conducts Sibelius Symphony with Philharmonic-Symphony—Klemperer Visits New York at Head of Philadelphia Orchestra—Gablilowitsch Continues Concerto Series with National Orchestral Association

WITH Toscanini back again at the helm of the Philharmonic-Symphony, a Wagner program of extraordinary interest was given for the benefit of the orchestra's pension fund. The eminent Italian conductor also began his Brahms cycle with Mishel Piastro and Alfred Wallenstein as soloists in the concerto for violin and cello. Bronislaw Huberman played the Brahms Violin Concerto with the Philadelphia Orchestra under Klemperer. Gablilowitsch offered concertos by Chopin, Weber, Schumann and Liszt in his series with the National Orchestral Association, which was also heard in a regular concert with Ethyl Hayden and Lois Phelps as soloists.

### Janssen Conducts Once More

New York Philharmonic-Symphony, Werner Janssen, conductor. Carnegie Hall, Feb. 7, evening:

Overture to Oedipe à Colone Sacchini-Franco  
Symphony No. 4, in A Minor, Sibelius  
Symphony No. 4, in C Minor, Tragic Schubert

Returning after an absence of several months to take the helm of the Philharmonic-Symphony for a week, Mr. Janssen was given a definite welcome. The program itself was one for the schooled musician rather than the general public. Sam Franko's arrangement of the 149-year-old overture was an interesting archeological bit and was skillfully played.

Mr. Janssen's playing of the Sibelius was such as to reveal the inner significance of one of the profound orchestral works of our time. It was scholarly in every respect and very obviously the result of careful study and devotion.

Schubert's youthful work, unfamiliar to many, was well given and with full attention to its lyrical passages and due emphasis on the dramatic ones.

### Janssen Leads Russian Program

New York Philharmonic-Symphony, Werner Janssen, conductor. Carnegie Hall, Feb. 10, afternoon:

Symphony No. 2 in B Minor, Borodin  
Symphony No. 7, Op. 24, Miskovsky  
Suite from The Tale of Tsar Saltan Rimsky-Korsakoff

An entirely different type of music than has been heard from Mr. Janssen marked this concert, Russian throughout, yet differentiated even between the Russians. More traditional expression bounded the "novelty" on both sides and was far more rewarding to the ears and sensibilities of the listeners. Borodin's Symphony, while it has its dull spots, is yet worth hearing, and it was played with an evident sympathy and with virtuosity.

The Miskovsky work has little to recommend it. Lacking in inspiration, it becomes the more indifferent when placed in juxtaposition to its avowed aim—"to show the complicated and strange world of the human soul opposed to nature and to the events of life."

The brilliant colors and lively fantasies of Rimsky's suite served both as a relief from this pretentious tedium and as a sparkling finale to the concert. Throughout, Mr. Janssen was warmly received by an audience that desired to show its appreciation of his energy, ability and command of the orchestra.

### Two Soloists with National Orchestral Association

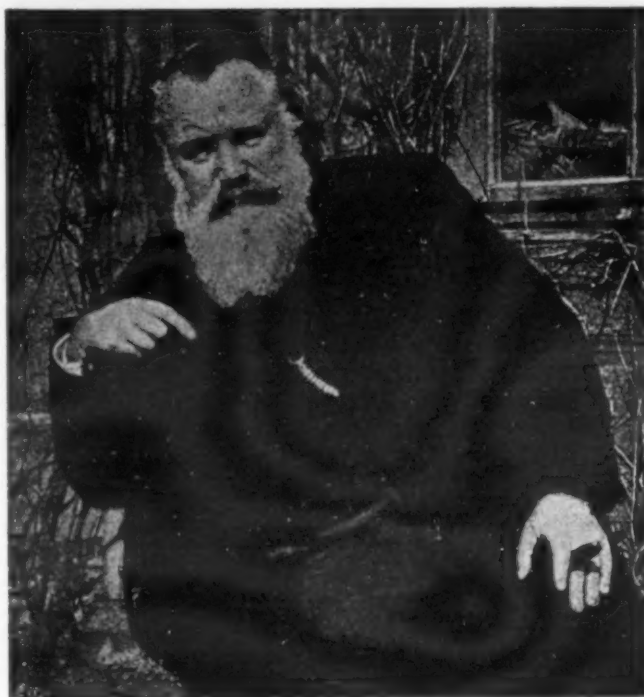
National Orchestral Association, Leon Barzin, conductor. Soloists, Ethyl Hayden,

soprano; Lois Phelps, pianist. Carnegie Hall, Feb. 12, afternoon:

Overture to The Secret Marriage... Cimarosa  
Aria from Il Re Pastore... Mozart  
Miss Hayden. Violin Obligato, Louis Edlin  
Concerto in D Minor... MacDowell  
Miss Phelps  
Nocturne and Scherzo from A Midsummer Night's Dream... Mendelssohn  
Soupir; Placet Futile; Surgi de la Croupe et du Bonde... Ravel  
Miss Hayden  
Ride of the Valkyries... Wagner

Mr. Barzin's young players did extremely good work in both the purely or-

Johannes Brahms, a Cycle of Whose Works Is Being Presented by Toscanini with the Philharmonic-Symphony and Distinguished Soloists



chestral pieces and in the accompaniments of the soloists' works.

An apology was made for Miss Hayden on account of a cold but she sang well in spite of it and gave Mozart's charming aria with the fine, sustained tone it requires. The Ravel settings of Mallarmé's esoteric texts have not been heard here in a long time and their ultra-modernism of an earlier day is more or less conservative now. Miss Hayden gave them an authentic and musicianly performance.

Miss Phelps, making her local debut as a soloist with orchestra, revealed technical finish of a high order and performed the concerto with a full conception of its potentialities. Both soloists were well received.

### Toscanini Wagner Commemoration

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Carnegie Hall, Feb. 13, evening:

All-Wagner Program  
Overture to the Flying Dutchman  
Preludes to Acts I and III, Lohengrin  
Siegfried's Death and Funeral Music from Götterdämmerung  
Prelude to Die Meistersinger  
Siegfried Idyl  
Good Friday Spell from Parsifal  
Prelude and Liebestod from Tristan und Isolde

In observance of the fifty-second anniversary of Wagner's death and as a benefit for the Orchestra Pension Fund, this special concert could only increase the admiration of Wagnerites for the Italian conductor's inspired interpretations of the master's music, provided room yet remains for higher esteem. Perfection was added to perfection until the listener was exhausted not only by the consuming intensity

of the music, but by the sheer transcendence of the performance. If any mild complaint could be registered, it would be that of surfeit, for, toward the end, one felt incapable of responding any longer to the overpowering emotional climaxes.

The ominous Dutchman, always one of Mr. Toscanini's superior achievements, moved with skillful contrast to the Lohengrin Prelude which, with the altar-cloth whiteness of its opening skein of tone for the strings, seemed to take on added spirituality and stood beside the music from Götterdämmerung at the apex of the performance. Even the Siegfried Idyl, which fitted none too well into the scheme of events, was divested of redundancy and tedium, by the conductor's extraordinary appreciation of form and skillful economy in the expenditure of his forces so that the artistic conclusion of the piece and the last note of the score seemed, for once, to come precisely together.

symphony has gained in breadth and sweep. The finale in particular had a greater impact than ever before; there is nothing quite like Mr. Toscanini's treatment of the chorale, with his unrivaled brassy to give it a golden peal while he builds momentum in a place where others lose it. The two middle movements were again of the utmost finish, with the second on exalted heights of sublimated reverie, the third the epitome of grace. If a question remains, it has to do with the tempo of the introduction of the first movement, which loses both weight and character as Mr. Toscanini plays it, but undoubtedly conforms to his structural conceptions with a logic difficult to debate on any ground other than that of sheer effect.

The Haydn variations were, as always with him, something close to perfection in tracery and refinement of sound. This could scarcely be said of the double concerto which achieved, at best, a plodding performance. The program was repeated with equal success on Friday and Sunday afternoons.

### Schelling Illustrates Minuet and Scherzo

New York Philharmonic-Symphony, Ernest Schelling, conductor. Carnegie Hall, Feb. 16, morning:

Minuet from Military Symphony... Haydn  
German Dances... Mozart  
Minuet from Symphony in G... Mozart  
Scherzo from Symphony No. 6... Beethoven  
Scherzo Diabolico... Hadley  
Scherzo from Suite Fantastique... Schelling  
Song: Old Austrian Hymn... Haydn  
The Sorcerer's Apprentice... Dukas

Mr. Schelling chose his list for the purpose of illustrating the Minuet and the Scherzo. The entire program was of joyous quality and much to the taste of a young audience. Mr. Schelling's talk added greatly to the interest and the orchestra gave delightful renditions of the merry music. The National Anthem of the Austria of other days was sung with gusto.

### Gablilowitsch in Third Concerto Concert with Barzin Forces

National Orchestral Association, Leon Barzin, conductor. Soloist, Ossip Gablilowitsch, pianist. Town Hall, Feb. 16, afternoon:

Concerto in E Minor, Op. 11... Chopin  
Concertstück in F Minor, Op. 79... Weber  
Concerto in A Minor, Op. 54... Schumann  
Concerto in A, No. 2... Liszt

If the program of four major concertos of the Romantic School played by a pianist of the first rank, was not in itself unique, then the performance made this concert so. Third in a series of five devoted to an exposition of the piano concerto, it takes its place among the finest performances of this and other seasons.

The individualism of the romantic composers was clearly illustrated in hearing these four works at one time. Generally Weber's Concertstück is given only passing recognition historically, as the point of departure in modern concerto form. It takes a great pianist to gloss over its salon emptiness and at the same time give it due brilliance. Mr. Gablilowitsch played it astoundingly, to the amazement and excitement of the audience. To the Chopin, he brought that poetic touch and mood demanded of this old-fashioned work which grows more exacting with time because of faulty orchestration and length. Of the Schumann no comment is necessary except to record a truly beautiful performance by soloist and orchestra. But the revelation of the afternoon came with the performance of the Liszt. This virtuoso work is one of the composer's most poetic. It has fire, brilliance, and lyric beauty.

Mr. Gablilowitsch was at one with the varying moods of these romanticists and their music, playing with perfect understanding. Although the hero of the hour, he was ably assisted by Mr. Barzin and the orchestra in intelligent, vitalizing, and well-executed performances.

(Continued on page 31)

### First of Brahms Cycle

New York Philharmonic-Symphony, Arturo Toscanini conductor. Soloists, Mishel Piastro, violinist; Alfred Wallenstein, 'cellist. Carnegie Hall, Feb. 14, evening:

Brahms Program  
Variations on a Theme by Haydn  
Double Concerto  
Messrs. Piastro and Wallenstein  
Symphony No. 1 in C Minor

Mr. Toscanini's Brahms has never been more persuasive than at this concert, the first of his announced series of four devoted to the North German master. Those who have been converted from the first were in their seventh heaven. Others who had clung to certain reservations had to confess themselves shaken. If complete unanimity of opinion is never to be expected where performances of Brahms are concerned, the attitude of the audience was such as to indicate that the minority had been reduced to the vanishing point. Shouts and cheers were mingled with the applause that compelled Mr. Toscanini to come back to the stage at the close of the symphony, even after he had dismissed the orchestra.

Not all of this was to be attributed to an increased number of listeners seeing Brahms as Mr. Toscanini sees him. The conductor is deeper in this music. Always beautiful as to sound and of rare clarity and structural balance, his reading of the



# Gluck's Iphigenia in Aulis in American Premiere

(Continued from page 3)

changes to joy, Iphigenia is saved from the sacrificial knife on the very altar and the opera ends with happy nuptial dances.

It is hard to realize that the lovely score with its rare felicities of line and color suiting the action, was once as debatable as Shostakovich is now. The first of Gluck's French operas, it was a pioneer in new ways, and met the censoring comment of the musical Tories of its day. Today it is all exquisitely serene and restrained in the true classical manner. Known to modern generations only in the concert hall, especially the marvelously shaped overture, deemed by Wagner the finest of all Gluck's music, it is essentially music of the stage, as was revealed at these performances. Mr. Smallens gave a notable exposition of its manifold beauties and the orchestra contributed some of its most effective playing.

For the epic action of the drama, Mr. Bel Geddes used one set of severe power and purity of design, attaining several levels through a circular, winding ramp, in which the various phases of the action took place, changes of lighting effecting diversification of environment. He caught successfully the antique atmosphere of the Greek tragic writers through a purely architectural picture of their period, somewhat stylized for modern acceptance. The vast spiral built up to the sacrificial stone, in which the temple was suggested by a series of Ionic columns, the whole structure rising to a height of more than thirty feet. The inspiration of the plan was the favorite motif of Greek architecture, the Ionic volute, ingeniously adapted, with a vertical exaggeration of the pattern, surmounted by the columns, the whole creating a convincing impression of loftiness.

## Effective Costumes and Action

The costumes were rich and colorful and of archeologic authenticity. Against the striking background and environed by the changing lights that suited mood to action, they wove fascinating designs into a fabric of impressive pageantry.

Dr. Graf's direction conserved the classic spirit of the other factors of the production. Stateliness of movement and sparing economy of effort maintained the grand accent of the proceedings.

Georges Baklanoff, as Agamemnon, added fresh laurels to his already high reputation as a singing-actor, the distraught father torn between love for his favorite daughter and his duty as commander of the forces against Troy, being brought out

**IPHIGENIA IN AULIS.** Opera in Three Acts. Music by Christophe Willibald Gluck. Text by Bailli du Roulet after Racine's Drama. Produced 1774 in Paris. First time in America. Presented by The Philadelphia Orchestra Association. The cast: Agamemnon ..... Georges Baklanoff  
Clytemnestra ..... Cyrena Van Gordon  
Iphigenia ..... Rose Tentoni  
Achilles ..... Alice Mock  
Calchas ..... Joseph Bentonelli  
Patroclus ..... Michael Bartlett  
Arcas ..... Joseph Royer  
Greek Maiden ..... Leonard Treash  
Voice of Diana ..... Eugene Lowenthal  
Greek Maiden ..... Ruby Mercer  
Conductor, Alexander Smallens.  
Setting by Norman Bel Geddes.  
Stage Director, Dr. Herbert Graf.  
Ballet Divertissements by Doris Humphrey and Charles Weidman and Their Concert Group.

with dignity, while his diction was exquisite. The Clytemnestra of Cyrena Van Gordon was a figure of tragic propulsiveness and the finest acting of the opera was her defiant challenge to the malign deities and her frantic and frustrated efforts to force her way to her daughter's

side and save her from the blade of Calchas. Both Rosa Tentoni and Alice Mock, American singers, gave affecting characterizations of Iphigenia, Miss Tentoni perhaps having more of human warmth in her reading and Miss Mock, more the prefiguring of the classic. Joseph Bentonelli and Michael Bartlett, also Americans, and making first appearances here in opera, imparted the heroic touch to Achilles, in figure and in acting. The Calchas of Joseph Royer had all the fanatic zeal of calculating and sinister priestcraft. The augmented chorus trained by Dr. Konrad Neuger, contributed substantially.

## Ballets a Triumph

The ballet divertissements, three of which are provided by Gluck, one for each act, were a triumph for Doris Humphrey and Charles Weidman and their gracile group. The ritual dances were singularly effective, ingenious in concept and beautifully carried out. The series of dances by the men, suggesting in a stylized fashion, the wrestling, boxing and other features of the Olympian games were among the most arresting of anything of the sort the Academy stage has witnessed for many seasons. W. R. MURPHY

Claudia Muzio Scores  
in La Traviata Under  
Tulio Serafin in Rome



Claudia Muzio, Who Recently Sang Violetta at the Teatro Reale in Rome

## Woman's Symphony under Brico in Debut before Invited Audience

BEFORE an invited audience, one of the most brilliant, socially and musically, of the season, the Woman's Symphony Orchestra of New York made its bow, with Antonia Brico as conductor, in the Town Hall on the evening of Feb. 18. This organization of eighty was recently formed with the object of giving work to women symphony players, and its sponsorship includes many prominent persons, headed by Mrs. Franklin D. Roosevelt. Three public subscription concerts are scheduled for March 16 and 30 and April 13.

The eighty women, appearing in black dresses with demure white collars, created an immediate furor of applause, which was renewed at every juncture. Miss Brico, unpretentious in a severe black costume, collared in white, was the object for the audience's special friendliness.

The program included Handel's Con-

certo-Grosso in D Minor, Schumann's Symphony No. 1 in B Flat and Tchaikovsky's Romeo and Juliet.

Critical comment on the orchestra's performance is hardly necessary until its public concerts. It is sufficient to say that the ensemble, while far from a perfection which could not be expected at this juncture, gives ample evidence of earnestness, vitality and capability which should coalesce into more than competence with experience. Particularly excellent is the string section.

Miss Brico conducted with energy, precision and an evident knowledge of what she desired from her players. Her progress in Manhattan will be interesting to watch.

Intermission brought the news that several hundred people who had received invitations could not get in the hall and went home disappointed. The

ROME, Feb. 15.—A splendid performance of La Traviata at the Teatro Reale under the baton of Tulio Serafin, with Claudia Muzio, soprano; Beniamino Gigli, tenor, and Carlo Galeffi, baritone, in the leading roles, resulted in a personal triumph for Mme. Muzio whose Violetta of years ago is still vivid in the memory of opera lovers. She was hailed for perfection of vocal technique which makes the concluding scene of the first act one of especially great power. The aria, Alfredo, di questo cori, was exquisitely human. Messrs. Gigli and Galeffi also scored highly for fine vocalism and the histrionic ability they brought to their interpretations.

It is expected that Mme. Muzio will be in the United States next winter for operatic and concert appearances.

more fortunate group within heard speeches by Mrs. James H. Perkins, chairman of the executive board, Mme. Olga Samaroff-Stokowski, Sigismond Stojowski and Mme. Alma Clayburgh, chairman of the junior committee. Floral tributes were the colorful conclusion of the evening. Q.



White

The Woman's Symphony of New York, Antonia Brico, Conductor, Which Gave Its First Concert in the Town Hall Before a Large and Distinguished Invited Audience



# Clemens Krauss Debut is Gala Event in Berlin

**Meistersinger Is Vehicle for Former Viennese Director's Introduction to German Audiences—Event Enhanced by Scenery and Costumes Loaned from Bayreuth—Both Opera Houses Engaged with Wagner—Mozart's La Finta Giardiniera Revived in Munich**

**B**ERLIN, Feb. 15.—The debut of Clemens Krauss as opera director of the State Opera, Berlin, took place on Jan. 15 with a performance of *Meistersinger* into which an additional measure of gala seasoning had been injected through the acquisition of the Bayreuth scenery and costumes, loaned by Frau Wagner for the occasion.

The event had undoubtedly been timed to afford Krauss a setting worthy of the hopes and expectations that are placed in him, and give him a much needed boost over the first hurdles of passive resistance engendered by unofficial Berlin's unshakable loyalty to his predecessor, Wilhelm Furtwängler.



Two of Germany's Foremost Wagner Singers: Gotthelf Pistor and (Right) Luise Willer

The chosen moment was exceedingly auspicious for any debut. The results of the Saar plebiscite had just been published and everyone was in a state of buoyant good spirits, only waiting to be ignited to the enthusiasm point by some such infallible agent as the *Meistersinger*.

The press heralded the occasion as the propitious opening of a new era and gave a liberal meed of praise to Krauss for his rapid adjustment to a large and unaccustomed apparatus and to the subtlety and marked restraint with which he accompanied the singers. His stressing of the dramatic moment throughout the score was in marked contrast to Furtwängler's more symphonic treatment, the two conceptions being so essentially different as to reduce any comparison to the indefinite factor of individual preference.

For the last act the chorus had been augmented by 180 voices from Bruno Kittel's famous chorus and the full strength of the Men's Chorus of Former Cathedral Choristers, which produced a superb effect. Though not so large in point of numbers as the Bayreuth chorus for this act, the result was far more impressive and produced a more powerful body of tone, which fact is probably due to the greater precision of a choral body trained in a more exacting school and type of singing.

## Wagner Occupies Two Stages

After a fortnight given over to such frothy operetta fare as Millöcker's *Betelstudent* and Suppe's *Boccaccio*, Berlin's two opera-houses, turned their attention to more serious things. Following Krauss's debut the State Opera launched its regular spring program of Wagner with performances of the Ring Cycle under Krauss and Lohengrin and Tannhäuser under Robert Heger. The German Opera has been equally ambitious in the same direction and at last fulfilled its promise of several years standing by adding *Tristan and Isolde* to its Wagner repertoire. The event was entirely worthy of the cause and if Gotthelf Pistor's *Tristan* and Luise Willer's *Brangäne* were the undisputed high lights of the evening, considerable praise is also due to the young Swedish soprano, Elsa Larcen, for her beautiful singing as *Isolde*. Her large and brilliant voice has a youthful quality of freshness and vitality that withstands all demands made upon it and makes one readily overlook the dramatic short-

comings of her portrayal. Dr. Karl Boehm of Dresden conducted with his accustomed skill.

Maria von Massimowitch, in private life the wife of Cyrus Follmer, U. S.



Sahn

Vice Consul in Berlin, gave her first song recital in Berlin at Bechstein Saal on Jan. 18. Her voice has the lovely warm quality of all Russian voices and this, united with her finished production and consummate musicianship, indicate that she is destined for broader fields than *Lieder* singing. She was ably assisted by Dorel Handmann at the piano.

David Blair McClosky, the American baritone, gave his first Berlin recital on Jan. 22, assisted by Fritz von Borries, and made a name for himself over night for his beautiful performance of a program that fulfilled the most exacting German demands in the way of style. His grasp of the inner message of the German *Lied*, his finished use of a rarely sympathetic voice, and the perfection of his diction brought him an enthusiastic ovation from the large audience.

## Mozart Revival in Munich

Considerable interest was attached to a revival of Mozart's *La Finta Giardiniera* under its German title, *Gärtnerin aus Liebe*, at the Residence Theatre in Munich on Jan. 13, the 160th anniversary of the premiere in the same theatre.

Dr. Siegfried Anheisser, the Cologne authority on Mozart, had gone to great pains to reconstruct the missing first act and to supply a fitting German text for the Italian original. His work was facilitated through the fact that Anfossi, an Italian contemporary of Mozart's, had employed the same text for an opera, which has fortunately been preserved. Anheisser used Anfossi's secco recitatives and arranged the music from motives in the score and other compositions of Mozart, holding as rigidly as circumstances would permit to the strict style of the work. The production was an excellent one under the able stage direction of Carl Seydel, who also sang the role of the old Podestà. Anna Kruyswyk in the leading role, Felicie Huni-Mihasek as Armida, Fritz Krauss as Count Belfiori and Cacaëlie Reich as the enamored young nobleman provided a perfect ensemble under the capable baton of Karl Fischer.

GERALDINE DE COURCY

A ballet, *Daphnis*, by M. L. Thiollier, is to have its premiere in the near future in Marseilles.

# HANDEL'S XERXES IN CHICAGO PREMIERE

**University of Chicago Forces Give Non-Modernized Version of Opera**

**CHICAGO, Feb. 20.**—Chicago heard its first performance of Handel's *Xerxes* and possibly its first Handel opera of any title, when the University of Chicago Chorus and Orchestra revived at Mandel Hall on Feb. 16 and 17 the antique work whose place in history has been preserved largely because the score contained the air become world-famous as the *Largo*.

The venture of the group which last season mounted Purcell's equally forgotten *Dido and Aeneas*, was distinctly a commendable one. It had as its chief virtue the impulse to breathe active and merry life into the old piece. That no air of solemnity, no feeling of scholarly self-satisfaction pervaded the proceedings was much to the credit of the part professional, part amateur forces engaged.

Thornton Wilder, distinguished novelist, was responsible for the alert and well designed stage direction and for the revision of the text, which, however, was in no way modernized, save as occasional sprightly bits of humor struck what may be termed a universal note. The costumes, designed by John Pratt and Inez Cunningham Stark, were attractive, with particular emphasis placed upon eighteenth century France. The dances, directed by Marion Van Tuyl, were charming and quite in keeping with the character of the work.

## Orchestra Plays Creditably

Cecil Michener Smith directed the score as edited by Oskar Hagen. Mr. Smith is to be credited with excellent musical intentions and a strict but not inflexible sense of style. The orchestra was drawn from the University of Chicago Symphony and at times acquitted itself with distinction; at other times it relied heavily upon the invaluable services of Robert Wallenboon discreetly playing the harpsichord part upon a modern piano.

Stanley Morner, in the title role, made the first step in what might well be a brilliant career. He is gifted with voice, musical sense, dramatic talent and good appearance. Winfred Stracke, in the buffo role of Elviro sang a typical Gilbert and Sullivan patter song which brought down the house. Ruth Emery Riddle disclosed a beautiful soprano voice in the role of Romilda and the voluminous contralto of Alice Mary Baenziger, of the Chicago Opera, was enjoyed as Amastis. Janet Fairbank was charming as Atalanta. Joseph Wilson Haden as Prince Arsamena and Lawrence Goodnow as Ariodant completed the cast.

ALBERT GOLDBERG

## Echaniz Chosen Conductor of Decatur Civic Orchestra

**DECATUR, Ill., Feb. 20.**—José Echaniz, concert pianist and head of the piano department of the James Millikin University, was recently chosen as conductor of the Decatur Civic Orchestra of eighty musicians and will give a concert in the early spring.

Mr. Echaniz has gained a reputation as an excellent conductor through his appearance with the Millikin Conservatory orchestra. He recently returned from a short concert tour.

A. G.

## OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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## OPERATIC VENTURES PLEASE WASHINGTON

### Cosmopolitan Association and Civic Opera Give List of Standard Works

WASHINGTON, D. C. Feb. 20.—Washington has had its yearly quota of grand opera these past weeks with the appearance of the Cosmopolitan Opera Association of New York on Jan. 29 in a single performance of *La Traviata* in Constitution Hall and a week of the regular operatic repertoire by the Civic Opera Company at the Washington Auditorium.

The production of *La Traviata* was one of the outstanding musical events of the season both from the character of the performance and the fact that the D. A. R. hall was used for a stage production for the first time in its history. While the seating arrangement in this large hall is ideal for an unobstructed view of the stage, the podium itself, which was designed exclusively for the meetings of the society, is only suitable for concerts which require no settings. In spite of this handicap, Mr. Rabinoff and Dr. Ernst Lert worked out a mise-en-scène entirely in keeping with his ideal of artistic opera mounting.

#### Rolfe Gerard Sings Alfredo

The illness of Armand Tokatyan, scheduled for the role of Alfredo, necessitated a last minute substitution of Rolfe Gerard which proved entirely satisfactory to the audience. Violetta was sung by the young coloratura, Edis De Philippe and Germont by the Greek baritone, Jean Fardulla, both popular with New York audiences during the season at the Hippodrome.

Both principals and chorus sang and acted as if oblivious to any limitations of the stage setting and enthusiasm ran high. It was a splendid performance, the delicate voice and intelligent portrayal of her role by Miss De Philippe winning the public at once. Interest in the performance of Rolfe Gerard grew increasingly, for he has an excellent voice, striking stage presence and a convincing histrionic gift. Mr. Fardulla's singing of the *Di Provenza* aria had to be repeated. Richard Lert was the musical director.

During the week of opera by the Civic Opera Company beginning on Feb. 4, *Aida*, *Rigoletto*, *Cavalleria Rusticana*, *Pagliacci*, *Faust*, *Carmen* and *Il Trovatore* were given. Ruth Peter, formerly of this city, was heard twice as Marguerite in *Faust*, excellently sung and acted. A fine operatic talent was disclosed in the *Carmen* of Luisa Caselotti, a lithe, interesting actress who gave a skillfully detailed interpretation. Gabriele Simeoni conducted the performances.

#### Heifetz and Pons in Recital

The annual concert of Jascha Heifetz took place on Feb. 3 and that of Lily Pons on Feb. 5, both under the Dorothy Dorsey management. Mr. Heifetz gave a remarkable performance of *Vieuxtemps's* Concerto No. 4 as the high light of his program and Miss Pons a mixed program of arias and songs. The concert of the National Symphony on Feb. 7 brought Viola Mitchell, violinist, for the first time to this city as soloist, playing Malipiero's new concerto for violin and orchestra. Miss Mitchell made a deep impression with her artistic interpretation of the difficult work which profoundly interested the public. Another novelty was the first presentation of Lamar Stringfield's *A Negro Parade*



Doris Doe, Who Sang Wagnerian Excerpts with the National Symphony under Kindler

with which Dr. Kindler opened the program. Sophie Braslau was to have been the soloist with the symphony for its Feb. 10 concert but was too ill to appear. Her place was taken by Doris Doe who was given an ovation for her beautiful singing of the Wagner excerpts, Erda's scene from *Das Rheingold*, Ortrude's scene from the second act of *Lohengrin* and a group of songs.

Beginning on Jan. 28 in the auditorium of the Library of Congress, the Pro Arte Quartet of Brussels has been giving two weekly concerts in which the entire cycle of Beethoven's quartets are being presented. The concerts are sponsored by the Columbia Broadcasting Company and presented through the courtesy of Mrs. Elizabeth Sprague Coolidge. So far the quartets Nos. 18, 59, 74, 127 and 95 have been given. The series will finish on Feb. 22 with the quartets 132, 133 and 135.

Other musical events were the recital of Alexander Sklarevski on Feb. 1 at the Carlton Hotel and the first lecture on Feb. 6 of the series to be given by Egon Petri in connection with the master class which he is conducting here during a period of twelve weeks.

ALICE EVERSMAN

#### San Diego Chorus Opens Season

SAN DIEGO, CAL., Feb. 20.—The Morning Choral Club, Louis Bangert, conductor, opened its twelfth season in a concert last month, at the Savoy Theatre, with Lillian Steuber, pianist, as soloist. Miss Steuber won favor in groups of Mendelssohn, Chopin, Scriabin, Moussorgsky and Debussy. The club gave excellent performances of works by Sullivan, Schubert-Root, Cui-Bornschein, Dickinson, Poldini-Chaffin and Stevenson, and gave the first hearing in this city of A. Walter Kramer's *Valse Pathétique*, a free transcription of Arensky's familiar song, *But Lately in Dance*, with accompaniment of piano, violin and 'cello. Assisting the club accompanist Bess Bangert, in this work were Alice Vierheilig, violinist and Morris Kirshbaum, 'cellist.

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# CHICAGO ORCHESTRAL CONCERTS BRING NOVELTIES

CHICAGO, Feb. 20.—In the absence of Frederick Stock on his annual mid-winter vacation, Igor Stravinsky and Sir Hamilton Harty officiated as guest conductors of the Chicago Symphony. Mr. Stravinsky's first program, at the concerts of Jan. 17 and 18, was as follows:

Suite, from Pulcinella (after Pergolesi)  
(First performance in Chicago)  
Fragments from the ballet, The Fairy's Kiss  
(First performance in Chicago)  
Suite from Petrushka  
Suite from the Fire Bird.....Stravinsky

A whole evening of ballet music at a symphony concert is somewhat of a strain both upon the imagination and the attention, even when the event had the additional interest of being conducted by the celebrated composer. Drowsiness is a strange reaction to a Stravinsky concert yet that was precisely the feeling expressed by many of the audience at the end of the first half of the program. Neither of those frank plagiarisms, Pulcinella and The Fairy's Kiss—if they may be so called, the one employing ideas of Pergolesi, the other of Tchaikovsky—seemed more than pleasant sounding music relieved by boisterous flashes of humor. The Fairy's Kiss, in particular sounded mid-Victorian.

## Stravinsky Cheered

But with Petrushka and Fire Bird one entered into another world, a world of color and movement and originality. The orchestra responded magnificently to Mr. Stravinsky's suddenly energized conducting and never have those pages of genius sounded here so full of splendor and imagination. The audience was swept away by the sudden impact and cheered him to the echo while the orchestra tendered him a prolonged and enthusiastic tusch.

At the Tuesday concert of Jan. 22 Mr. Stravinsky again concluded with Petrushka and Fire Bird, and again a pandemonium of excitement reigned. But before that he directed his setting for wind orchestra of the Song of the Volga Boatmen and the early First Symphony in E. Flat. The effect was much the same as the first half of the earlier program had been. The audience was taken by surprise at the abrupt conclusion of the Volga Boatmen and failed to applaud at all. And though some of the gentle old ladies who subscribe to the Tuesday matinee cherished the mild and toothsome symphony of Stravinsky's student period, it seemed like false economy.

Through an engagement last season and a two weeks period of guest conducting at the Century of Progress last summer, Sir Hamilton Harty has become a great favorite here. Interest ran high when he conducted the concerts of Jan. 24 and 25 and large audiences attended. The program:

Divertimento, No. 17 in D.....Mozart  
(First performance in Chicago)  
In a Summer Garden.....Delius  
(First performance in Chicago)  
Funeral March for the Last Scene of Hamlet  
Berlioz  
Overture to Beatrice and Benedict.....Berlioz  
Symphony No. 4 in E Minor.....Brahms

This wide diversity of music revealed an equally wide versatility of taste and feeling in the conductor. The Mozart Divertimento for strings and horns was played with the most scrupulous finish and the first and second violins displayed an admirable variety of nuance and perfection of technique. Delius's previously unknown work was set forth with a deep comprehension of its poetic mood, while the rare Berlioz examples

## Stravinsky and Harty Acclaimed as Guests—Stock Resumes Baton



Myra Hess, Pianist, Appeared Twice Within a Week as Soloist with the Chicago Symphony

had a ferment quality of imagination. Sir Hamilton's version of Brahms's Fourth was distinguished by its sincerity and utter lack of striving for effect. The mood of the work was kept within a frame of sober contemplation. Tempi were somewhat slower than is customary and the lyric line was emphasized throughout. The audience tendered Sir Hamilton a prolonged ovation.

## Civic Orchestra Pleases

The Civic Orchestra of Chicago gave the first concert of the season under the direction of Eric DeLamarter at Orchestra Hall on Jan. 27, with Elizabeth Hubbard, soprano, as soloist. The program:

A Romantic Overture, Op. 16.....Thuille  
Symphony in B Flat.....Chausson  
Aria from L'enfant Prodigue.....Debussy  
Liebesbriefchen, Op. 9, No. 4.....Korngold  
Mrs. Hubbard  
Overture to Raymond.....Thomas  
Andante from Sonata for solo violin, in A Minor.....Bach-Stock  
Ballet music from Le Cid.....Massenet

Though the personnel of the Civic Orchestra, whose primary function is to provide routine in symphonic playing for gifted young professionals, changes each season and includes at the beginning of each year many tyros in orchestral playing, the results which Mr. DeLamarter achieves after only a few months of rehearsal never fail to arouse wonder and admiration. The difficult Chausson symphony was played with splendid technical command and a quality of eloquence that the audience found completely engrossing. Brilliant playing was accomplished in the other works and an enthusiastic public demanded many recalls from Mr. DeLamarter.

Mrs. Hubbard disclosed a voice of particularly lovely quality, well trained both as to vocal method and musicianship. The contrasting styles of her selections were well set forth and a gracious personality contributed to a genuine success.

Viola Mitchell, young American violinist, giving the first performance here of Malipiero's concerto, shared honors with Frederick Stock, returning after a



Sir Hamilton Harty Was One of the Guest Conductors During Dr. Stock's Mid-season Holiday

four weeks mid-winter vacation, at the Chicago Symphony concerts of Feb. 14 and 15. The program:

Overture, Leonore No. 2, Op. 72.....Beethoven  
Thus Spake Zarathustra, Op. 30.....Strauss  
Concerto for Violin.....Malipiero  
(First time in Chicago)  
Miss Mitchell  
Poème, for violin and orchestra.....Chausson  
Miss Mitchell  
Rhapsody, Italia, Op. 11.....Casella

Miss Mitchell had originally been scheduled to play only the Malipiero concerto, but after conducting her performance of this work with the orchestra in Milwaukee earlier in the week, Mr. Stock rearranged his program to give her further opportunity in the more grateful Chausson piece. Miss Mitchell scored one of the most decisive successes of the season. Repeated recalls and shouts of enthusiasm held up the concert after the Poème; and with good reason, for Miss Mitchell interpreted it with rare poise, immaculate technique and a singing tone of fine quality. Not the least of the young artist's recommendations is her charming and unaffected personality. Equally noteworthy was her presentation of the Malipiero concerto, in which the soloist seemingly realized all that the composer had intended and projected it with the force of her own individuality. The work itself impressed as decidedly of the best type of modern composition in which experimentation goes hand in hand with sincerity and conviction.

## Stock's Return Acclaimed

Mr. Stock was given a rousing reception after an absence of four weeks. Making his re-entry with one of his favorite works, Strauss's Zarathustra, the performance bore evidence of his mastery and understanding of this great score, though the playing of the orchestra was marred by a succession of uneven attacks and uncertain intonation. Beethoven's second Leonore Overture was an absorbing study of the slow development of the composer's genius, all the ideas which make the third Leonore an unapproachable masterpiece, appearing here tentatively, as yet uncoordi-

nated by the composer's subsequent command of form.

Eric DeLamarter conducted the concerts of Feb. 7 and 8, with Myra Hess as piano soloist. The program:

Suite from Hary Janos.....Kodaly  
Concerto for Piano, No. 4 in G.....Beethoven  
Miss Hess  
Symphony No. 3 in E.....DeLamarter

It was a matter for distinct rejoicing that the over-modest Mr. DeLamarter was persuaded to list again his third symphony, which had its first performance two years ago. This work definitely belongs among the major accomplishments of American composers. It has marked individuality and no one acquainted with Mr. DeLamarter's previous work or aware of his whimsical personality could fail to recognize the authorship of the themes or the characteristic turns of phrase. Deep and personal feeling pervades the slow movement, while the scherzo, employing synopated American rhythms, is a little masterpiece in itself. The audience was enthusiastic and the orchestra expressed its regard for the conductor-composer with a prolonged "tusch."

For the first time within memory it became necessary for a soloist to break the no-encore rule during the course of a concert. Following Miss Hess's exquisite account of the Beethoven concerto the stage lights were turned down for the intermission, but the audience refused to take a recess. Thereupon developed an endurance contest with Miss Hess taking recalls and the audience applauding, until the pianist finally conceded the victory and seated herself for an encore, the slow movement of a Bach toccata.

## Miss Hess Again Soloist

Miss Hess was again the soloist at the Tuesday concert of Feb. 12 with Mr. Stock making his first appearance after his vacation. The program:

Overture to Donna Diana.....von Reznicek  
Symphony No. 3, Eroica in E Flat.....Beethoven  
Finale from Act III, Siegfried.....Wagner  
(Arranged by Frederick A. Stock)  
Concerto for Piano, A Minor, Op. 54.....Schumann  
Miss Hess

Though not exactly a model of program building, this concert provided much pleasure. Miss Hess's interpretation of the Schumann concerto was comparable in beauty of thought and feeling to that of Paderewski. Particularly satisfying were the extremely moderate tempi employed throughout, which restored the work from its too frequent estate of a show-piece to a lovely and engaging example of romantic composition. Again the public remained seated until Miss Hess had granted an encore, Schumann's In der Nacht. Mr. Stock's contributions were oddly assorted but forcefully played, the Eroica especially receiving a majestic reading.

Mr. DeLamarter was at the helm for the concerts of Jan. 31 and Feb. 1, with John Weicher, assistant concertmaster of the orchestra, making his third appearance as soloist. The program:

Symphony in C, Le Midi (B. and H. No. 7)  
Haydn  
Symphony No. 10 in C.....Schubert  
Concerto for Violin in B Minor, Op. 29  
D'Ambrosio  
Mr. Weicher

Mr. DeLamarter's ability to choose entertaining programs was verified by this

(Continued on page 18)



# Metropolitan Begins Annual Uncut Ring Cycle

**Parsifal Is Presented as Benefit—Kirsten Flagstad Sings Brünnhilde in Die Walküre for First Time on Any Stage—Karin Branzell Makes Re-entry as Fricka in Same Performance—Tito Schipa Sings for First Time This Season as Don Ottavio—Lakmé Added to Repertoire—Rosenkavalier and Simon Boccanegra Heard for Last Times**

THE items of major interest in the Metropolitan's fortnight have been the annual Ring Cycle without cuts and Kirsten Flagstad's first appearance on any stage as Brünnhilde. Paul Althouse sang his first Walther in the season's initial Meistersinger. Queena Mario appeared as Mimi in La Bohème, given in place of Peter Ibbetson on account of Lucrezia Bori's indisposition, and also substituted for Miss Bori in the title role of Manon. Lotte Lehmann appeared as Elsa after a short absence.

## The First Meistersinger

The season's first Meistersinger on the evening of Feb. 4 also brought a first-time Walther in Paul Althouse, who sang the role lyrically and expressively. His Prize Song, in particular, was of ringing purity of tone. The Hans Sachs was Friedrich Schorr, whose embodiment of the poet-cobbler retains its mellowness in characterization and in song. Maria Müller sang Eva with much charm and Doris Doe was an admirable Magdalena. Gustav Schützendorf's Beckmesser asserted its customary blend of the droll and the malignant and Ludwig Hofmann was a Pogner worthy of the role. Hans Clemens has steadily improved his impersonation of David, besides singing the music uncommonly well. Artur Bodanzky conducted a vigorous performance that rejoiced an audience of generous size. O.

## La Bohème as a Substitute

As a substitute for Peter Ibbetson, because of the illness of Miss Bori, La Bohème was sung on the evening of Feb. 7, with Queena Mario as Mimi and Gladys Swarthout as Musetta. Nino Martino sang Rodolfo; Lawrence Tibbett, Marcello, and Ezio Pinza, Colline, with Paolo Ananian, Millo Picco, Max Altglass and Carlo Coscia. Vincenzo Bellezza conducted.

Miss Mario gave a sympathetic performance and sang with taste throughout. Miss Swarthout's Musetta proved one of the best in a long time and her Waltz was given an ovation. Mr. Martini won plaudits with the Racconto and Mr. Tibbett made an altogether satisfactory Marcello. Mr. Pinza's Vecchia Zimarra was beautifully sung. D.

## The Ring Cycle Opens

The uncut Ring cycle began at the matinee on Feb. 8, Das Rheingold being given a highly interesting performance. The cast was composed of Friedrich Schorr as Wotan; Arnold Gabor, Donner; Alfio Tedesco, Froh; Hans Clemens, Loge; Gustav Schützendorf, Alberich; Marek Windheim, Mime; Emanuel List, Fasolt; James Wolfe, Fafner; Gertrude Kappel, Fricka; Dorothea Manski, Freia; Maria Olszewska, Erda; Edith Fleischer, Woglinde; Irra Petina, Wellgunde; and Doris Doe, Flosshilde. Artur Bodanzky conducted.

Mr. Schorr's Wotan was, throughout, one of the finest pieces of singing and acting in his large gallery of fine characterizations. Mme. Kappel was a good companion to him, both Mr. Schützendorf and Mr. List were at their excellent best and Mr. Windheim's Mime was again of unique interest as was Mme. Olszewska's Erda. The new lighting made possible some novel and impressive effects. N.

## Lily Pons in Rigoletto

Rigoletto was announced for the debut appearance of Mary Moore as Gilda on the evening of Feb. 8, but owing to Miss Moore's indisposition, Lily Pons sang the role. Miss Pons, lately returned from a



Tito Schipa Made His First Appearance of the Season as Don Ottavio in Don Giovanni

concert tour, was in excellent voice and sang with authority giving a well-rounded dramatic rendition of the role as well. Mr. Martini sang the Duke's music with finish and won much applause. Mr. De Luca's jester, always a fine impersonation, was superb. Miss Swarthout did much with the small role of Maddalena and Virgilio Lazzari was a sonorous Sparafucile. The others were Philine Falco, Elda Vettori, and Messrs. Gandolfi, Picco, Bada, Ananian and Tomisano. Vincenza Bellezza conducted. N.

## Schipa Returns in Last Don Giovanni

The second and last performance of Mozart's Don Giovanni, on the afternoon of Feb. 9, marked the return of Tito Schipa to the company and some beautiful and luscious singing from the tenor in the part of Don Ottavio. Emanuel List was a newcomer to the cast, singing the role of the Commendatore, statuesque in more ways than one, with great dignity and sonority. Otherwise, the singers were as before: Ezio Pinza as the Don himself (beardless and somehow the less impressive for it); Rosa Ponselle as Donna Anna, Maria Müller as Donna Elvira; Editha Fleischer as Zerlina, Virgilio Lazzari as Leporello and Louis D'Angelo as Masetto. All principals received ovations. Ettore Panizza conducted. Q.

## A Popular Aida

Verdi's Aida was given at the popular-priced Saturday night performance on Feb. 9, with Elisabeth Rethberg in the title role, singing with her customary style and finish; Maria Olszewska as Amneris; Giovanni Martinelli, doing a particularly fine performance as Radames; Lawrence Tibbett once more a convincing and melodious Amonasro; Léon Rother as Ramfis and Arthur Anderson as the King. The cast was completed by Giordano Paltrinieri as the Messenger, and Lillian Clark as the High Priestess. Ettore Panizza conducted. S.

## Sunday Night Concert

The Sunday Night Concert on Feb. 10 was given by Maria Müller, Margaret Halstead, Helen Gleason, sopranos; Dorothea Flexer and Myrtle Leonard, contraltos; Paul Althouse, Dino Borgioli and Frederick Jagel, tenors. Wilfred Pelletier and Pietro Cimara conducted. Excerpts were presented from Beethoven's Egmont, La



Richard Bonelli Was Heard as the Elder Germont in La Traviata

Gioconda, Der Fliegende Holländer, La Forza del Destino, Le Prophète, The Bartered Bride, Lakmé, Tannhäuser, Lucia di Lammermoor, Siegfried and Madama Butterfly. N.

## Queen Mario Sings Manon

Queen Mario sang the title role of Manon for the first time, at the Metropolitan on the evening of Feb. 11, replacing Lucrezia Bori, who was indisposed. The versatile American soprano achieved some of her finest singing in the St. Sulpice duet with Tito Schipa who sang the role of Des Grieux and her impersonation of Manon was dramatically effective as well.

Mr. Schipa received an ovation after his singing of The Dream in the second act. Lillian Clark, Philine Falco, Irra Petina, Angelo Bada, George Cehanovsky, Paolo Ananian, Max Altglass and Arnold Gabor were the other singers. Mr. Hasselmanns conducted. P.

## The Season's First Parsifal

Parsifal was sung for the first time this season at a special matinee for the benefit of the New York Diet Kitchen Association on Feb. 12. The cast included Friedrich Schorr as Amfortas; James Wolfe as Titurel, Ludwig Hofmann as Gurnemanz, Lauritz Melchior as Parsifal; Gustav Schützendorf as Klingsor; Gertrude Kappel as Kundry; Doris Doe as A Voice, Knights of the Grail were Angelo Bada and Louis D'Angelo; Four Esquires, Helen Gleason, Philine Falco, Marek Windheim and Max Altglass; solo Flower Maidens, Queena Mario, Irra Petina, Dorothea Flexer, Editha Fleischer, Phradie Wells and Doris Doe. Artur Bodanzky conducted. D.

## Triple Bill Given

In the Pasha's Garden was sung on the evening of Feb. 13, with Cavalleria Rusticana and Pagliacci. The Seymour novelty had the same cast as at its previous hearing, namely, Lawrence Tibbett as the Pasha, Helen Jepson as Hélène; Frederick Jagel as Étienne, Marek Windheim as Zümbül Agha, and Arthur Anderson as Shaban. Ettore Panizza conducted.

In Cavalleria Rusticana, Rosa Ponselle made one of her infrequent appearances as Santuzza with Mr. Jagel re-appearing after his Turkish episode, as Turridu, Armando Borgioli as Alfio and Irra Petina and Philine Falco as Lola and Mamma Lucia. Miss Jepson also made a second appearance the same evening as Nedda, singing the role here for the first (Continued on page 23)

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Founded 1898 by JOHN C. FREUND

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THE MUSICAL AMERICA CORPORATION:  
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Executive and Editorial Offices  
Suite 1401-4 Steinway Building, 113 West 57th Street, New York  
Telephone: CIrcle 7-0522 Cable address: MUAMER

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Subscription Rates: U. S. A. and Possessions, \$3 a year;  
Canadian and Foreign, \$4. Single copies, twenty cents.  
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## L'Affaire Kreisler

THE disclosure that Fritz Kreisler, one of the most universally admired musicians of our times, is the composer of music which he has imputed to others, thereby misleading the public, the press and those numerous other violinists who have played this music, prompts sober reflection. Aside from surprise, the first reaction in many quarters was that of amusement; the world has never lost its enjoyment of a hoax. Elsewhere has been something of chagrin, particularly among those who half-suspected that something was not quite right about these purported transcriptions of sundry old masters, but who never quite realized the import of their doubts and thus lacked the incentive to make inquiries of their own.

The real issue, however, rests neither with those who are amused or those who are chagrined. Kreisler remains the beloved, and much as some may laugh and others scowl, it is unlikely that his personal popularity will be affected in the least. That, too, is something beside the point. The issue is not Kreisler or his fortunes. It resolves itself rather into one of honesty in authorship and the possible influence on others of so curious a course by an artist of Mr. Kreisler's high standing and wide acclaim.

There have been other instances of hoax in composition during the period in which Mr. Kreisler was rescuing from oblivion these supposed works of Vivaldi, Pugnani, Cartier, Couperin and others. But one circumstance keeps them from being really parallel. When Josef Hofmann confessed, for instance, that there was no such person as Dvorsky and that he, Hofmann, composed the music attributed to that imaginary being, all that was involved was the use of a

pseudonym or nom-de-plume, a common enough procedure in literature and the sister arts, if rare in music. The same may be said of Sir Henry Wood's recent acknowledgment of a transcription signed with another name. The only actual person concerned in either instance was the author who finally acknowledged his own handiwork. If he preferred, for a time, not to be associated with a particular composition, that was his affair. The public might like or dislike the music on its merits; the judgment of critics might even be fairer because they could have no bias for or against a composer whose name meant nothing to them; various preconceptions might enter into evaluation of music avowedly from the pen of a famous piano virtuoso or conductor.

To attribute music to actual composers, however, is to evoke the shades of those men. If there is admiration for Vivaldi, something of predisposition enters into the attitude likely to be taken toward unfamiliar music credited to him. Contrariwise, if an otherwise almost unknown Cartier is accepted as the author of some charming trifle actually composed centuries after his death, there is naturally a desire for more trifles by Cartier and a belief that so ingratiating a composer ought not to be neglected.

Dead men tell no tales in composition, as elsewhere. It is perhaps more chivalrous to credit them with music they did not write than to filch their ideas and put them out, newly attired, as the products of other men. But in either case, that which is being "put over," to use the common phrase, implicates someone beyond the person who is responsible for the hoax; someone beyond press and public and the other artists who may fall into line by playing music they otherwise would have hesitated to play. That someone is the composer whose art is being misrepresented. Irrespective of whether Mr. Kreisler's Pugnani may be more interesting for twentieth century ears than genuine Pugnani, a departed musician who cannot speak for himself is being made a party to a deception and is being given a false musical front before the world.

Mr. Kreisler has given his reasons for not wishing to put this music out as his own. Let us accept these reasons without quibbling over them; that is only due one of his position and rich contribution to our musical heritage. But let us hope devoutly that no such reasons will prove acceptable for similar adventurings on the part of other men. Perhaps only when we substitute for the beloved Kreisler—with the circumstances otherwise the same—the name of pettifogging little Jenkins—or pompous, windy Kopfstein—or dull old Doppeldumsky—can we see the question in the clearest light.

ON its face, nothing could be wider of the mark than the reported survey being made by outside "experts" to determine from the records what the most successful operas at the Metropolitan have been, so that in the future the repertoire can be confined to "best sellers." Mr. Gatti-Casazza could have told the directors, without any extra help, that such figures as can be compiled from attendance totals mean next to nothing. The presence or absence of a few popular singers determines "the best sellers." For example, there were some seasons of fairly recent memory when only one or two performances of Tristan und Isolde were possible. Just now with Mme. Flagstad in the role of Isolde, Tristan is a sell-out. Before the advent of Lily Pons, Lucia and Rigoletto were headed for the discard. She made them popular. Chaliapin did the same for Boris Godounoff. Carmen without a Carmen is a dead issue; Carmen with an exceptional Carmen will top the list. What opera needs is not surveys, but singers.

## Personalities



Lily Pons, Winsome Soprano of the Metropolitan Opera, Is Greeted in Her Dressing Room by Yvonne Printemps After a Performance of Lucia for the Benefit of the French Hospital

**Casals**—A recent honor bestowed upon Pablo Casals was the degree of Doctor of Music by the University of Edinburgh.

**Tcherepnin**—The opera, *The Wedding*, founded upon a story by Gogol, of which Moussorgsky composed the first act, has been completed by Alexander Tcherepnin.

**Villa-Lobos**—At the Municipal Theatre in Rio de Janeiro, the first performance of the oratorio, *Vida-pura*, by Villa-Lobos, was given under the composer's baton, with a chorus composed of 3,000 school children.

**Février**—An opera about the life of Jean-Baptiste Lully with the libretto by Michel Carré, is being composed by Henri Février, whose *Monna Vanna* was one of the successes of the Chicago Opera a decade or more ago.

**de Falla**—The French Academie des Beaux Arts recently elected by a unanimous vote the Spanish composer, Manuel de Falla, corresponding member of the association.

**Charpentier**—In honor of the thirtieth anniversary of the Conservatoire Mimi Pinson in Paris, Gustave Charpentier, its founder, was recently fêted at one of the principal Parisian hotels.

**Moiseiwitsch**—Celebrating the twenty-fifth anniversary of his first appearance in London, Benno Moiseiwitsch and his wife entertained in their home in the British capital on Feb. 10.

**Monteux**—At a recent performance of *Pelléas et Mélisande* in Amsterdam under the auspices of the Wagner Society, Pierre Monteux conducted from the original manuscript score, which has never been used before for the purpose and which was lent by the composer's widow for the occasion.

**O'Connell**—The Bruckner Medal of Honor, designed by Julio Kilenyi for the Bruckner Society of America, has been awarded to Charles O'Connell of the RCA-Victor Company through whose efforts the complete Seventh Symphony of Bruckner and the Second of Gustav Mahler were recorded by the Minneapolis Symphony under Eugene Ormandy.

**Leslie**—Following her appearance with the Choral Society of Gardner, Mass., Grace Leslie, contralto, was honored by an editorial in the Gardner News. In the editorial the writer said: "As for the soloist of the evening, we would thumb a ride in an open car in this weather to hear her sing Annie Laurie again."

**Thibaud**—In the dual capacity of conductor and violin soloist, Jacques Thibaud recently achieved a conspicuous success in Bordeaux. Under his baton Janine Andrade played the Mendelssohn Concerto and appeared with him in Bach's concerto for two violins.



# What They Read Twenty Years Ago

In MUSICAL AMERICA for February, 1915



Just Before Enrico Caruso Sailed for Italy After a New York Season Twenty Years Ago, He Drew This Amusing Cartoon of Himself (Right) and Was Given a Hearty Send-Off by Arturo Toscanini (Left)



## What Indeed?

Has music become a daily essential with the German people? The question suggests itself: What will be the prospects for singers after the war?

1915

## But We Still Have Only Two

If Andreas Dippel's plan for a national conservatory is adopted, Uncle Sam will be dean of three great schools, Annapolis, West Point and Counterpoint.

1915

## Temperament to the Nth Degree

It is said that Liadoff, the Russian composer who died last August, did not recover from parting with his son who joined the Russian army at the front.

1915

## Meaning What?

Mood, instead of idea, is the basis of futuristic music.

1915

## If You Know How to Sing . . .

Two veterans of the English concert stage emerged from retirement to sing at a war concert. They were Sir Charles Santley, baritone, aged eighty-one, and Edward Lloyd who is now sixty-nine.

1915

## Cameo Criticism

The Harvard LAMPOON sent its critic to hear Thais and ordered him to "keep his copy down." This is what he wrote: Thais, lady, Morals shady; Holy prophet Preaches Tophet. Lady bawls, Prophet falls. She repents, Love prevents. He invades Cloister shades. She devout, Passes out. Pangs acute, Follows suit!

1915

## And Now, the Radio

The first experiment in sending musical sounds over the new long-distance telephone wires between New York and San Francisco was tried successfully on Jan. 28, with a record of Tipperary.

1915

# "BEST SELLERS" ARE URGED FOR OPERA

## Financial Experts Prepare Report from the Metropolitan's Attendance Records

That a report of a firm of financial experts recommending the production of best-selling operas during a twenty-week season for 1935-1936 has been made to the executive committee of the Metropolitan Opera Association was made public last week by Cornelius N. Bliss, chairman of the committee. The analysis has been made after a careful survey of the Metropolitan's books and upon the basis of the operas found to have been most popular during the past ten seasons.

Paul D. Cravath, chairman of the board of the association had already announced, the previous week, that the Metropolitan could not continue to give opera on the basis of the enormous deficits of the past few seasons which have not only consumed the sinking fund of \$1,000,000 built up during twenty years, but also the money collected by public campaign which have amounted to \$300,000 for the past two seasons. The board of directors is said to be opposed to another public drive

for funds but seeks instead to reduce the annual deficit by at least \$100,000 and to stimulate public interest by engaging a group of men to canvass a list of 50,000 to 60,000 new subscribers.

A study of the receipts from each opera given during the past decade has resulted in the selection of a number of best-sellers which have maintained a consistent popularity with the general public. The report proposes that these be used as the foundation of the repertoire. It is also recommended that the series of performances in Brooklyn be dropped as those in Philadelphia were this year after more than forty seasons, and it is believed that the dropping of the Sunday night concerts has also been proposed. A fourteen weeks' season and also one of twelve weeks are being considered.

A member of the board stated that action on the report would be taken during the next few weeks and until this had been done a new director to succeed Mr. Gatti-Casazza could not be selected.

Czechoslovakia has recently honored the composer, Dvorak, by placing his likeness on one of its stamps.

# Kreisler Admits Transcriptions a Hoax

(Continued from page 3)

Mr. Kreisler's wired message continued as follows:

"Necessity forced this course on me thirty years ago, when I was desirous of enlarging my programs. I found it inexpedient and tactless to repeat my name endlessly on the programs."

## Mr. Kreisler Replies

In a statement prepared in Berlin for the Associated Press, Mr. Kreisler resented the inference that he had been actuated by motives of personal gain. The statement says:

"In informed circles there was in those days not the slightest doubt about the authorship of the pieces. At no time had there been any thought of publishing them. In the course of years, however, I was put under pressure, more by my colleagues, who claimed that for selfish reasons I was monopolizing the selections which—so they claimed—were of value to humanity generally, than by any one else.

"Now these violin compositions had meanwhile become so popular under the assumed names given them that there was no possibility of rechristening them. What was I to do? Well, yielding to the pressure already mentioned, I consented to their publication with the expressed proviso that every copy must contain a notice, so placed as certainly to catch the reader's eye, in which my authorship was in a measure confessed and the pieces declared to be absolutely independent creations. To the present day I am unable to explain why musical experts did not stumble upon the truth immediately.

"As regards the style of the compositions in question," Mr. Kreisler's Associated Press statement also declared, "I made no endeavor whatever to stick closely to the style of the period to which they were alleged to date. Had I been bent upon assuming an impenetrable mask, you may rest assured that I might have given my pieces a form quite irreproachable, so that even clever connoisseurs would have been deceived.

Mr. Kreisler recalled that his popular Liebeslied, Liebesfreud and Schönschönmarin were originally credited as posthumous dances to Joseph Lanner. Later he admitted them to be his own. "Even this confession," he pointed out, "which certainly offered a clue, did not point the way for the learned experts."

"Those musicians who treasured an 'arranged Pugnani' will, I suppose, not begrudge the 'revealed' Kreisler a crumb of recognition," the statement concluded. "Snobs, however, who judge merely by name and who draw upon musicians' lexicons for their enthusiasm for us, will hurl stones at me. So long, however, as there is snobbism in us, so long will there be Chattertons and Dossenas."

There have been a variety of reactions to Mr. Kreisler's disclosure. Leading violinists of the day have, for the most part, expressed themselves as sympathetic to Mr. Kreisler's point of view in maintaining the hoax, and several have said that they were aware of the deception but have kept it secret out of respect for their colleague's wishes. One suggested that anybody really familiar with the Kreisler style should certainly have recognized his touch in these works, but dismissed the idea of any wrongdoing in their misrepresentation by saying "Any composer, living or dead, should be proud to claim them as his own." Only a few expressed disapproval, and then tempered their criticism with praise of the works themselves.

The following is a complete list of

these "classical manuscripts" and the composers to whom they were ascribed:

Concerto in C.....	Vivaldi
Allegretto in G Minor.....	Porpora
Andantino.....	Padre Martini
Aubade.....	Couperin
Chanson Louis XIII and Pavane.....	Couperin
La Chasse, a caprice.....	Cartier
Menuet.....	Porpora
Praeludium and Allegro.....	Pugnani
La Precieuse.....	Couperin
Prehiera.....	Padre Martini
Scherzo.....	Dittersdorf
Sicilienne and Rigaudon.....	Francouer
Study on a Choral.....	Stamitz
Tempo di Minuetto.....	Pugnani

# OPERA AND DUOS IN SAN ANTONIO

## San Carlo Forces Give Aida—Steele and Clovis, Maier and Pattison Appear

SAN ANTONIO, TEX., Feb. 20.—An enjoyable performance of Aida was given by the San Carlo Opera Company on Jan. 25, in the Municipal Auditorium under the sponsorship of Elizabeth A. Devoe with musical direction by Carlo Peroni and stage direction of Luigi Rayboud. The well balanced cast included Bianca Saroya, as Aida; Dreda Aves, Amneris; Aroldo Lindi, Radames; Mostyn Thomas, Amonasro; Harold Kravitt, Ramfis; Natale Cervi King; Charlotte Bruno, Priestess. Lucian Prideaux and Lydia Arlova lead the attractive ballet. Carmen was given the following night with Stella DeMette in the leading role. Demitri Onofrei was Don José; Mario Valle, Escamillo; Charlotte Simons, Micaela; Francesco Curci, Remandado; Natale Cervi, Dancairo; Harold Kravitt, Zuniga; Francesco Curci, Morales; Marie Zara, Frasquita; Charlotte Bruno, Mercedes.

Eleanor Steele, soprano, and Hall Clovis, tenor, had a highly successful appearance in duet recital on Jan. 29 at San Pedro Playhouse, for the third musicale-tea in the Tuesday Musical Club's twelfth annual series. An instinct for tone color blending augmented vocal gifts in a program of unusual works by Haydn, Morley, Pepusch. Donizetti, Donaudy, Sgambati and Blangini were represented in Italian numbers; Schumann, Schubert, Brahms and Cornelius in a beautiful German group.

The Chaminade Choral Society, a branch of the Tuesday Musical Club, appeared in concert on Jan. 17, at San Pedro Playhouse, giving a praiseworthy account of itself in works by Harris, Fauré, Strauss, Tchaikovsky, Debussy and Brahms. Very effective work was done in Gaines's Fantasy on a Russian folk song. Walter Dunham is the director. Agnes Sanchez, accompanist, was assisting soloist in works by Chopin. Florian Lindberg and Francesco Hernandez, violinists, played parts of Bach's concerto for two violins.

Guy Maier and Lee Pattison, duopianists, won a tumult of applause upon their first appearance here on Jan. 30, in Jefferson High School Auditorium. Mrs. Devoe sponsored the concert in the Friends of Music Course. Works by Chopin, Debussy, Saint-Saëns, Brahms's variations on a Haydn theme, with smaller numbers and the Bach-Bauer Fantasy and Fugue in A Minor made up the program. Rachmaninoff's Tears and the coronation scene from Boris were impressive extras.

GENEVIEVE M. TUCKER



## Portland Junior Symphony Unique Development

**Outgrowth of Grade School Orchestra Now Finds Niche in Music Life of Oregon City—Organized in 1925, Group Numbers 100 Young Musicians Sponsored by Guarantors and Subscribers**

PORTLAND, ORE., Feb. 20.—The Portland Junior Symphony is the outgrowth of the Irvington grade school orchestra, a group of children, mostly violinists, the pupils of Mary V. Dodge whose purpose was to acquaint them with ensemble playing and its literature. Later, she became imbued with the idea that a junior symphony orchestra could be formed from this small beginning.

Jaques Gerschkovitch, who was born in Irkutsk, Siberia, was a newcomer in the ranks of musicians in Portland. He received his musical education in Russia. He could not speak English, but he had had conducting experience, and in him Mrs. Dodge recognized a competent leader for her orchestra. In January, 1925, Mr. Gerschkovitch directed a program of this somewhat enlarged Irvington school orchestra at the Lincoln High School Auditorium. The group was not sponsored by the public schools, however. After the concert, meetings were held by the parents of the members. In order to accommodate the number present Mrs. Dodge's large attic was the room of assembly, at the first meeting.

The Portland Junior Symphony, with its auxiliary, the Associated Members of the Portland Junior Symphony was organized on Feb. 22, 1925. Later, the Portland Junior Symphony Orchestra Association was incorporated at a meeting in the central library in order to evolve a system of financing the group which would be inadequately supported by small dues from parents of the players. On this occasion John N. Edlefsen was elected president. He served several years and was succeeded in office by Mrs. Edna L. Frank. For the past three years, Mrs. Robert H. Noyes has held the office. At present, authority is vested in a board of thirty-two directors, elected by the Association.

Mr. Gerschkovitch, Karl Aschenbrenner, assistant to the conductor, and Ruth Isherwood, the executive secretary, receive salaries. Financial support is furnished by twenty-one guarantors,

forty-four sustaining members, 550 associate members and by the subscription tickets and the box office sale. Scholarships are accepted for needy students to cover the carfare to rehearsals and,



Gilbert  
Jaques Gerschkovitch Is Conductor of the Portland Junior Symphony

in some instances, supply instruments. However, the Association has about \$2,000 worth of instruments for loaning purposes.

### Ages from Nine to Twenty-one

Eighty-seven played in the opening concert, last fall, but, because more children study the violin than other instruments, the enlarged string section usually increases the size of the orchestra to 100 players. The ages are from nine to twenty-one. Except during the summer months, rehearsals, open to the public, are held in the auditorium of the Holladay grade school. Mr. Gerschkovitch drills the entire orchestra on Wednesday evenings; the woodwind, brass and percussion on Friday evenings; the strings on Saturday mornings.

The program selected for evening is played on the Saturday forenoon of the concert with school children as auditors. Members of Mr. Gerschkovitch's conducting class have an opportunity to take the baton. Some players, who are not yet prepared to enter the orchestra, are permitted to play with the group on this occasion. Listed on the November program were forty-seven studios of



Mrs. Robert H. Noyes, Who For Three Years Has Been President of the Junior Symphony Association

teachers whose pupils were included. Members of school bands and orchestras numbered nearly a third of the personnel.

Classic, romantic and modern composers are represented on the programs and full scores are used. Student violinists or pianists play concertos or movements from concertos at one or more of the three concerts of the season. The pianists, studying with local teachers, either win in contests arranged for the selection of soloists, or are chosen for outstanding talent. Three concerts are scheduled for the subscription series.

Last November's program, a typical one, contained a Wagner prelude; a Mozart overture and symphony; a suite for strings by Corelli-Pinelli; Weber's Concertstück, played by a girl of fourteen, Mary Margaret Martin, and Handel's Polonaise, Arietta, Passacaglia, transcribed by Harty (the last a premiere). Thirty minutes of the program was broadcast over a CBS chain through KOIN, with short wave connections to Europe through Philadelphia and New York. The latter was to enable Sir Hamilton Harty to listen. For the first time, in February, a well known composer will be presented with the orchestra. Charles Wakefield Cadman will play his fantasy on an original folk song The Dark Dancers of the Madri Gras.

### Add Chorus and Ballet

Last year, the Junior Symphony Chorus of 150 voices and the ballet of 100 dancers were made adjuncts of the orchestra. William F. Christensen is ballet master. The chorus is being prepared by Alexander Hull for the final rehearsals under Mr. Gerschkovitch, prior to the April concert. At the Rose Festival, last June, the orchestra, chorus and ballet were united in a program that was applauded by a nearly capacity audience at the municipal auditorium. This combination will be presented again at the coming Rose Festival. Undoubtedly, a niche has been found for the Junior Symphony in the musical life of the city through the combined efforts and co-operation of the conductor, the directors and the juvenile performers themselves. An evaluation of this work necessarily treats of aims and accomplishment. Those who give unstintingly of their time to promote this group emphasize the educational and cultural value of instilling into the minds of youth the importance of becoming acquainted with the standard musical literature. They realize the necessity of keeping the organization democratic and enlisting civic interests.

Mr. Gerschkovitch retains the interest and loyalty of the players. In turn, they acquire beneficial habits in required punct-

uality and attendance at the rehearsals, and develop in earnestness, co-ordination and concentration. These students, even if they do not continue to take part in ensemble playing, form a nucleus for future audiences at musical events. Several, at present in the string and woodwind sections of the Portland Symphony, received their earliest training in the junior group. For example Eugene Linden, a former student conductor in the Junior Symphony, is conductor of an orchestra of professional and semi-professional players in Tacoma. Moreover a new interest is aroused among the kinsfolk of the performers, some of whom have hitherto had no knowledge of music.

JOCelyn FOULKES

## Chicago Concerts

(Continued from page 14)

list, which contained nothing new, yet proved highly diverting. This was largely due to the conductor's ability to lighten and revivify the classics. Haydn's concerto grosso, mis-called a symphony, has long been the exclusive property of Mr. DeLamarter. It was delightfully played, with fine solo playing by Messrs. Mischakoff, Saidenberg and Liegl. Schubert's symphony was also played with excellent effect, the exuberance which marked the Haydn carrying over into a light-hearted and delicately sentimental version of this notable masterpiece.

It was fitting that Mr. DeLamarter should have the assistant concertmaster for his soloist, as the conductor has seen young Mr. Weicher advance from the concertmastership of his youthful Civic Orchestra, through engagements with orchestras of other cities to his present position of responsibility. Mr. Weicher was highly successful with the D'Ambrosio concerto, his splendid musicianship revealing itself throughout in playing of fine tone, clean technique and polished style.

"Pop" concerts were held on Feb. 9 and Jan. 26, both of them conducted by Mr. DeLamarter before capacity audiences.

The Chicago Business Men's Orchestra gave its annual downtown concert at Orchestra Hall on Feb. 17. George Dasch made his first appearance as conductor of the 125 business men who convene once a week for a three hour rehearsal. As usual, the program made no concessions. The overture to Weber's Der Freischütz, Beethoven's Eroica Symphony, Godard's Adagio Pathétique and Glazounoff's Valse de Concert in D were the orchestral contributions, all played with fidelity to the composers' intentions and technical excellence. The soloist was Margaret Farr, pianist, who played Saint-Saëns's G Minor Concerto with brilliant effect.

ALBERT GOLDBERG

### Katherine Urban in Mu Phi Epsilon Recital

A song recital at the Mu Phi Epsilon Club House on Sunday afternoon, Feb. 10 was given by Katherine Urban, soprano, assisted by Aileen Thackeray at the piano. An invited audience applauded the gifted soprano heartily for her artistic singing of the Pace, Pace aria from Verdi's Forza del Destino, Italian pieces by Donaudy and Legrenzi, a Schubert group, which included Lachen und Weinen and Der Erlkönig and English songs in English by Campbell-Tipton, Cui, Quilter, Bridge and Worden. To her rare quality of voice, Miss Urban added charm of presence and excellent interpretative ability.

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## BROOKLYN EVENTS AT SEASONAL APEX

### Apollo Club in Second Concert —Faust, Trovatore in Metropolitan Series

BROOKLYN, Feb. 20.—The opera house of the Academy was crowded to capacity for the season's second Apollo Club concert on Feb. 19. Assisting artists were Grace La Mar, contralto and Mishel Piastro, violinist. Alfred Boyce, conductor for this concert, arranged a program preponderantly modern and with American composers well to the fore. Two of these also participated as accompanists, namely, Philip James for his work, *The Victory Riders*, and Victor Harris for his *Medley* from the *Sunny South*. The program further included Cadman's *The Blizzard*, Bossi's *Noon Quiet in the Alps*, Wagner's *Steersman*, *Leave the Watch*, from *The Flying Dutchman* and other works by J. H. Maunder, T. Richardson-Baldwin and Harvey B. Gaul. The eighty-odd male singers of the club were in splendid voice and gave excellent interpretations.

Miss La Mar, whose achievements in grand opera and oratorio are those of a distinctive artist, was heard in the air from Debussy's *L'Enfant Prodigue*, a group of shorter songs and in a solo section with the Apollo Ensemble, from Brahms's *Rhapsody*. Mr. Piastro, concertmaster of the New York Philharmonic-Symphony, played Sinding's *Suite in A* and other shorter works. Both soloists enjoyed the admirable assistance of Celius Dougherty at the piano. Accompanists for the club were Sidney Dorlon Lowe, pianist, and Charles O. Banks, organist.

#### St. Olaf Choir Heard

The St. Olaf Lutheran Choir, Melius Christiansen, director, was heard in a notable concert at the Academy on Feb. 6. The program included three of the conductor's original compositions, older classics, folksongs and Edward Grieg's *How Thou Art Fair, O Son of God*, and two psalm settings by Georg Schumann. The singing of the ensemble disclosed excellent technical precision and validity of musical expression.

Metropolitan Opera subscribers were given the opportunity to hear Faust on Feb. 12 with Giovanni Martinelli in the title role, Eidé Noréna as Marguerite, Leon Rothier as Mephistopheles, Giuseppe De Luca as Valentin, Pearl Besuner as Siebel and Henrietta Wakefield as Martha. Louis Hasselmans conducted. *Il Trovatore* was given on Feb. 5 with Elisabeth Rethberg, Mr. Martinelli, Maria Olzewska, Dino Borgioli, Virgilio Lazzari and Elda Vettori in the major roles. Vincenzo Bellezza conducted.

#### Lotte Lehmann in Recital

Lotte Lehmann, soprano, of the Metropolitan Opera, appeared as guest artist with Olin Downes in the enjoyment of music series in a lecture-recital series of German Romantic Lieder. Erno Balogh was the accompanist. She was in splendid voice and the audience insisted upon additions to the program.

Yehudi Menuhin, violinist, was guest artist on Mr. Downes's program of Feb. 8. The Bruch *G Minor Concerto* and Enesco's third sonata for violin and piano were among the works discussed and played. Marcel Gazelle, pianist, did some especially fine work in the Enesco sonata. FELIX DEYO

## American Conservatory in Chicago Makes Plans for Summer Session



Karleton Hackett, President of the American Conservatory of Music



Rentschlers  
Theodore Harrison, Who Is Prominent in the Vocal Department

THREE consecutive sessions of six weeks each have been arranged for the summer term of the American Conservatory of Music in Chicago, the first starting on May 16, the second on June 27 and the third on Aug. 8. Under the direction of Karleton Hackett, president, and John R. Hattstaedt, vice president and manager, the facilities of the conservatory will be expanded, new courses offered, and many free and partial scholarships awarded.

The faculty will include the following: Henriot Levy, Allen Spencer, Edward Collins, Kurt Wanieck, Rudolph Reuter, Louise Robyn, Earl Blair, Tomford Harris, Mabel Osmer and Jeanne Boyd who will give private lessons in piano and conduct teachers' repertoire classes; Mr. Hackett, Theodore Harrison, Charles La Berge, Elaine De Sellem in the vocal department; Mischa Mischakoff, Herbert Butler, Scott Willits in the violin department; Wilhelm Middleschulte and Frank Van Dusen in organ; Hans Hess and Carl Brueckner in cello and Margaret Sweeney in harp.

A normal class in children's musical training will begin under the direction of Miss Robyn in July 8, class piano methods for public schools will be conducted by Gail Martin Haake, and there



Seymour  
Henriot Levy, Head of the Piano Department of the American Conservatory



Ermates  
Edward Collins Is a Member of the Piano Faculty of the Conservatory

will be a series of normal lectures on piano pedagogy and music history. John Palmer, Leo Sowerby, Jeanne Boyd, Stella Roberts and others will offer courses in harmony, counterpoint, composition and orchestration. Special courses in church and concert organ playing will be given by Mr. Van Dusen and other teachers.

A public recital series, to which students are admitted free of charge have been announced to be given at Kimball Hall during the summer session, by faculty members, artist pupils and members of the master classes.

#### McGranahan Fulfills Utah Engagements

LOS ANGELES, Feb. 20.—Thomas McGranahan, tenor, who recently returned from successful operatic appearances in Italy, was soloist for the Catholic Women's Club on Feb. 3. In January Mr. McGranahan was soloist in *The Messiah* in Mormon Tabernacle, Salt Lake City, and repeated the program in Ogden Tabernacle, Ogden, Utah, the following Sunday. He has been engaged to do *The Dream of Gerontius* with the Los Angeles Oratorio Society accompanied by the Philharmonic Orchestra in March.

## MILSTEIN PLAYS IN ST. LOUIS CONCERT

### Violinist Is Soloist with Orchestra—Hayes and Stravinsky Are Heard

ST. LOUIS, Feb. 20.—The fifteenth pair of symphony concerts on Feb. 1 and 2 brought Nathan Milstein as soloist. The program:

Overture to *The Marriage of Figaro*...Mozart  
Symphony in G Minor...Mozart  
Concerto in A Minor, Op. 53...Dvorak  
Mr. Milstein  
Symphonic fragments from ballet, *Daphnis et Chloe* (Suite No. 2)...Ravel

The concert assumed unusual interest for the reason that the soloist has appeared with the orchestra more times than any other soloist and always creates the same vivid impression. His playing of the Dvorak Concerto was marked with the same degree of feeling and virtuosity shown on his previous visits and on Saturday evening he was forced to add two encores which were performed with such finesse that the audience was loath to let him depart from the stage. Mr. Golschmann's reading of the Mozart scores is always a joy, the orchestra performing with a buoyancy and spirit that is necessary to make the music thoroughly enjoyable. The Ravel Suite was gloriously performed.

#### Request Program Given

The request program on Feb. 8 and 9 contained selections chosen from a vote of the regular symphony audience. It contained Mendelssohn's *Fingal's Cave Overture*, Beethoven's *Fifth*, Strauss's *Tod und Verklärung*, and the ever popular *Bolero* of Ravel.

Roland Hayes appeared in recital at the Municipal Opera House on Feb. 5, sponsored by the Citizens Committee for the benefit of the building fund of the Urban League. A large audience was enraptured with the great art of this familiar concert figure and his program was extremely varied, containing songs in German, French, English, Russian and Italian.

#### Throng Applauds Stravinsky

An audience of over 3,000 attended the Pension Fund Concert on Feb. 10 in a program of the compositions of Igor Stravinsky. It was memorable also for the fact that the Russian composer conducted the entire program, and accompanied a group of violin solos by Samuel Dushkin. Conductor, soloist and orchestra received salvos of applause after each number. The orchestral selections included the *Divertimento* from the ballet, *The Fairy's Kiss*; *Selections from Petrushka* and suite from the *Fire Bird*. Mr. Stravinsky showed great versatility in his conducting and the orchestra responded in noble fashion. It is reported that over \$6,000 was obtained as a corner-stone for the fund which has just been founded. Messrs. Stravinsky and Dushkin were guests of the Women's Committee at the Women's Club on Feb. 9 and were entertained with a program by Frank Parker, discur.

Ernst C. Krohn presented Ted Streeter in a program of modern piano music and original improvisations at his studio on Feb. 6. Mr. Streeter showed much originality in his arrangements of modern popular classics as well as a well developed technique.

HERBERT W. COST

A school of music has just been founded by the city of Düsseldorf and named in honor of Robert Schumann.



# Concerts at High Level in Excellence and Number

**Fortnight Brings Long List of Musical Events of Striking Variety**  
**—Lotte Lehmann Triumphs in Well-Chosen Program—Andres Segovia Returns After Four Seasons' Absence—Mischa Elman, Francis Macmillan and Ruth Posselt Provide Superlative Violin Programs — Capacity Audience Hears Ruth Slenczynski in Town Hall—Ethel Bartlett and Rae Robertson Greeted in Two-Piano Program**

THE mid-Winter level of concert activities has continued for longer than usual this season and the interest has been correspondingly high. Among artists who returned after long absences were Ruth Posselt, a Schubert Memorial prize-winner, who displayed increased breadth of style and musicianship, and Andres Segovia, who again startled by his amazing performance of guitar music. Sascha Gorodnitzki gave a striking list of piano works beautifully played and Shura Cherkassky was heard by an interested audience. Lily Pons, Lea Luboshutz, Georges Barrère and Ralph Kirkpatrick were soloists at a Beethoven Association concert.

## Ruth Posselt Returns

Ruth Posselt, violinist. Arpad Sandor, accompanist. Town Hall, Feb. 4, evening:

Chaconne ..... Vitali-Charlier  
 Concerto in D No. 4 ..... Mozart  
 Sonata ..... Franck  
 Nigun (improvisation) ..... Bloch  
 Rumanian Folk Dances ..... Bartók-Székely  
 Love Song ..... Suk-Harmati  
 Danse Espagnole ..... Granados-Thibaud  
 Tango ..... Arbós

After several seasons in Europe, this young violinist, who once was listed among the child prodigies, returned to demonstrate a new maturity, a greater finish and a keener insight into the esthetic of the music which she plays with the facility of the born performer. Especially in the Franck Sonata did she seem to rise to rarefied heights in setting forth the lofty and pristine conceptions of the composer. True, the Allegro wanted at times the passion and vigor demanded by its climbing melody, but the work as a whole came off with such distinction that undue stress should not be put upon minor aberrations. Mr. Sandor, too, was at his best in the difficult portion assigned to the piano in this sonata, and both artists co-operated to the fullest throughout.

The Mozart Concerto—music of babbling humour and light sentiment—was given with good style and particularly becoming tone quality, and the concluding group, composed largely of display pieces, merited the long applause after the final number.

R.

## Diaz Tuesday Afternoon

The program at the Diaz Tuesday Afternoon at the Waldorf-Astoria on Feb. 5,



Toppo

Lotte Lehmann Gave a Lieder Program in the Town Hall

was given by Helen Jepson, soprano of the Metropolitan; Ruggiero Ricci, violinist, and Fay Ferguson, pianist.

Miss Jepson was heard in arias from Richard by Grétry, Coeur de Lion, Louise, Manon Lescaut and La Traviata and songs by Vuillermoz, Cavalli, Manning, Carpenter, Hughes and Hageman in all of which she was well received. Master Ricci played two groups by Mozart-Kreisler, Chopin-Sarasate; Paganini-Kreisler, Hubay, Sarasate and Wieniawski. Miss Ferguson's contributions were by Fauré, Griffes, Pich-Mangiagalli and Chopin. Theodore Walstrum was accompanist for Miss Jepson and Sanford Schlüssel for Master Ricci.

N.

## Frances Pelton-Jones Ends Series

Frances Pelton-Jones, harpsichordist, gave the second and last of her annual concerts of antique music in the Plaza on the afternoon of Feb. 5. She was assisted again by Barbara Maurel, contralto. The program exemplified works of Bach, Handel, Rameau and Mozart and included songs



Sascha Gorodnitzki Was Greeted in His Annual Piano Recital



Pinchot

Ethel Bartlett and Rae Robertson Were Heard in Their First New York Recital of the Season

by Bach, Handel and Purcell. Miss Pelton-Jones also gave an informal talk on music. The large audience received the program with approval.

N.

## Emy-Lou Biedenharn Gives Recital

Emy-Lou Biedenharn, contralto. Coenraad V. Bos, accompanist. Town Hall, Feb. 5, evening:

On a Time ..... John Attey  
 Phillis Was a Faire Maide ..... Giles Earle's Song Book  
 Three Fishers ..... John Hullah  
 Away to the Mountain's Brow ..... Alexander Lee  
 Think on Me ..... Lady John Scott  
 Dem Unendlichen, Wiegenlied ..... Schubert  
 Waldesgespräch, Der Nussbaum ..... Schumann  
 Frühlingsnacht ..... Schumann  
 A Christmas Cradle Song ..... Erkki Melartin  
 Fylgia ..... Stenhammer  
 Little Rose ..... Sinding  
 Rastlose Liebe ..... Danish  
 Cophitisches Lied, Feyla's Gesang ..... Hugo Wolf  
 Geduld, Sie Wissen's Night, Heimliche Aufforderung ..... Richard Strauss

Miss Biedenharn chose well in beginning her recital with a group of English works, for they were sung with that fervor and simplicity that is peculiar to the English plain song. The two Schubert and three Schumann Lieder were given with an admirable attention to phrasing and expression of context and the Finnish, Norwegian and Danish songs were well suited to Miss Biedenharn's interpretative abilities, particularly the cradle song of Erkki Melartin, a work of tender implications.

The Wolf Lieder were interpreted with both skill and grace but lacked, as did the



Ruth Posselt Returned to the New York Concert Platform After Long Absence

Strauss works, the opulence and rich warmth necessary to the fullest exposition of these miniature dramas in tone.

P.

## Mendelssohn Glee Club in Second Concert

The Mendelssohn Glee Club, under the baton of Cesar Sodero, gave its second private concert of the season at the Waldorf-Astoria Ball Room on the evening of Feb. 5. This concert, in honor of Josiah Clark Read who is in his fiftieth year of active membership, brought performances of Wagner's To Art, Schumann's The Dreaming Lake, Kramer's To the Sea, di Lasso's Villanella, Abt's The Silent Waterlily, Forsythe's Mr. Alphabet's Holiday, and the Suomi's Song by Mair, The Hunter's Farewell by Mendelssohn, A Legend of the Christ Child by Tchaikovsky, A Winter Song by Gibson, Brahms's Lullaby, Lefebvre's Battle Chant of the Janissaries and Kremer's Prayer of Thanksgiving. These works were given with a fine display of ensemble precision and true musicality in response to the exhilarating baton of Mr. Sodero.

An additional pleasure was the work of Francis Moore and Harry Gilbert in groups of two-piano music including Beethoven's Turkish March, Seeboeck's Menuetto Antico, Saint-Saëns's Danse Macabre, Debussy's Golliwog's Cake-Walk, Albeniz's Tango, and Lecuona's Malaguena. Voluminous applause attested to the superior performances of these artists. Mr. Moore was accompanist for the club.

R.


## Lotte Lehmann Sings Lieder

Lotte Lehmann, soprano. Erno Balogh, accompanist. Town Hall, Feb. 6 evening:

Lieder Program  
 Ganymede; Schwanengesang; Romance from Rosamund; Ungeduld ..... Schubert  
 Ach, wende diesen Blick; Immer leiser wird mein Schlummer; Das Märchen spricht; Therese; Mein Mädel hat elnen Rosenmund ..... Brahms  
 Song Cycle, Frauenliebe und Leben ..... Schumann  
 Seit ich ihn gesehen; Er, der Herrliche von Allen; Ich kann's nicht fassen; Du Ring an meinem Finger; Helit mir, ihr Schwester; Süßer Freund, du blickest mich verwundert an; An meinem Herzen, an meiner Brust; Nun hast du mir den ersten Schmerz gethan.  
 An eine Aeolsharfe; Du denkst mit einem Fädchen mich zu fangen; Er ist's.... Wolf

With her voice in its best estate and warmly responsive, Mme. Lehmann made of this one of the notable recitals of the season. Each of her several groups was invested with the quality of rich womanliness that is so characteristic of her singing and song after song was given an intensity rare on the concert platform. Her tone was often of rare beauty, particularly in moments of repose. She created an aura about such works as Schubert's Schwanengesang and Brahms's Immer

(Continued on page 26)



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## New Members Join Juilliard Summer Faculty

**Witherspoon, Persinger, Kerr and Pattison Engaged for Term Beginning on July 8—Several Distinctive Features to Mark Curriculum—Courses for Teachers Have Important Place**

**G**EORGE A. WEDGE, director of the Juilliard Summer School, announces that Herbert Witherspoon, noted bass and teacher of singing, and Louis Persinger, distinguished violinist and teacher, have been engaged for the next session which will open on July 8 and continue for six weeks. Although Mr. Persinger is a member of the regular winter faculty, this is his first season with the summer school. Other additions to the summer faculty are Muriel Kerr and Lee Pattison in the piano department. The four new members will be available for class as well as individual instruction.

Herbert Witherspoon is one of America's best known singers and teachers. He was for some time leading bass with the Metropolitan Opera, and has toured the world as a Lieder singer. Also, he has appeared as soloist with practically all the principal orchestras in America. He was director and dean of the faculty at Cincinnati Conservatory of Music and, previously, president of the Chicago Musical College and artistic director of the Chicago Civic Opera. Besides giving individual lessons Mr. Witherspoon will conduct a class in teaching methods and materials.

A distinctive feature to be offered this summer will be the special courses for teachers, on Methods and Materials, to be conducted by Mr. Witherspoon



Toppe  
Herbert Witherspoon, Who Joins the Vocal Department of the Summer School for the First Time This Year

in the voice department; Guy Maier, piano department and Mr. Persinger, violin department. They are lecture courses designed especially for teachers who wish to absorb new methods of presenting subject matter and to increase their repertoire of teaching material. They are being offered at an extraordinarily low fee so that they will be accessible to all.

George A. Wedge will conduct classes

in the methods of teaching musical understanding. In collaboration with Mr. Witherspoon he will also offer a course on the appreciation of music through listening. These cover the fundamentals of ear-training and theory.

The vocal faculty in addition to Mr. Witherspoon, will include Lucia Dunham, Fraser Gange, Carl Gutekunst, Belle Julie Soudant, Ruth Harris Stew-



Louis Persinger Will Be a Member of the Summer School's Violin Faculty

art, Bernard U. Taylor and Ella E. Toedt.

In addition to individual instruction each student in the vocal department will have two one-hour classes each week in performance where criticism

Bluffton and Columbus.

Earl Hopkins conducted three movements of Beethoven's Seventh Symphony for the Columbus Symphony concert on Jan. 28. Alice Kindler played MacDowell's piano concerto in D Minor. Command of mood, tone and assurance marked her playing. The Overture to Der Freischütz and Saint-Saëns's Suite Algérienne completed the program.

### Dalies Frantz Hailed

Extra concerts have attracted good audiences even in a crowded season. Dalies Frantz was presented by the Women's Music Club before a capacity audience in the Deshler-Wallick Hotel. His playing of Bach and modern works by Prokofieff, and de Falla created a tremendous impression.

The Vienna Choir Boys duplicated the success of their first season here in an extra concert of the Hast and Amend Concert Management. Doctor Gruber's sympathetic handling of these young voices, and his expert musical and stage direction aided a delightful program.

The Columbus Civic Opera gave its first performance of Hansel and Gretel on Dec. 14 with Myrtle Ross Keith and Betty Dando in the title roles and Eugene Weigel conducting. Three repeat performances of Il Trovatore were given on Jan. 30, 31 and Feb. 1 with Ellis Selby, Marta Wittkowska, Blair Stewart and Harold Imhoff in leading roles with Wilbur Crist, conductor.

ROSWITHA C. SMITH

### Winslow Dancers Plan Southern Tour

Miriam Winslow and her dancers have scheduled a tour of southern states from the middle of May until July. The group is under the exclusive management of Willmore and Powers.



George A. Wedge, Director of the Juilliard Summer School

will be given, and repertoire and methods will be discussed. Five hours of ear-training or diction are also included in each week's program. Every morning Bernard Taylor will conduct a chorus which is open to all students without additional fee, the purpose of which is to acquaint students with representative choral literature and to supply them with lists of varied material for all types of ensemble singing.

Lucia Dunham, also a new member of the voice department, studied at the Paris Conservatoire and under Lilli Lehmann. For a number of years she has been a member of the faculty of the Institute of Musical Art. Fraser Gange has been a member of the Summer School since its first season.

### Schönberg to Join Juilliard Faculty

Arnold Schönberg, composer and teacher, will become a member of the faculty of the Juilliard Graduate School at the beginning of the 1935-1936 season. Mr. Schönberg was brought to this country by the Malkin School of Music in 1933. He has recently been living in California. Among his pupils have been Alban Berg, Egon Wellesz, Anton von Webern and others.

### Foresta-Hayek Records Three Arias

MILAN, Feb. 20.—Franco Foresta-Hayek, American tenor, has recently made Excelsius phonograph recordings of the two famous arias from Tosca and the aria, Amor ti vieta, from Fedora, with an orchestra made up of members of the Scala, under the direction of F. Del Cupolo.

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## COLUMBUS ACCLAIMS CINCINNATI FORCES

### Goossens Conducts First Local Hearing of Holst Work—Iturbi in Recital

COLUMBUS, O., Feb. 20.—Mid-season concerts have provided the local musical public with the opportunity to hear a number of new works as well as rarely heard masterpieces. Eugene Goossens gave Columbus a first hearing of The Planets by Holst when he conducted the Cincinnati Symphony in the second concert of the Symphony Club season. Four movements from this work were given a magnificent performance by Mr. Goossens, followed by his own poetic work, By the Tarn, and Ravel's Daphnis and Chloe. The Symphony Club announced this week the engagement of the Cincinnati and the Cleveland symphonies for its 1935-1936 season.

José Iturbi played unhackneyed works by Bach, Schumann, Debussy and Liszt before a cordial audience that filled Mees Hall at Capital University on Jan.

29. Schubert's Death and the Maiden Quartet was given by the London String Quartet on the same series in December. Open receptions have been held after these concerts this season when the Conservatory faculty entertained members of the audience.

### Many Recitals Given

Schubert was also favored by two singers eminently fitted to interpret his music, Sigrid Onegin, in a December recital and Grete Stueckgold, who was heard in joint recital with Frederick Jagel on Jan. 4. Mr. Jagel's outstanding contribution was a distinctive group of songs in English by A. Walter Kramer, Sidney Homer, Irvin Hinchcliffe, Roger Quilter and Elinor Warren. These two concerts on the Women's Music Club series were followed in February by the Minneapolis Symphony. A brilliant performance of Brahms's Fourth Symphony and works by Berlioz, Chabrier, Liszt, Zador and Zemachson led by Eugene Ormandy were enthusiastically applauded.

On Feb. 15 Poldi Mildner played an exacting program including Schumann's Carnaval and the Paganini-Brahms Variations with rare ability. This concert on the regular Civic Series was preceded by Dusolina Giannini's song recital on Jan. 29.

The Haydn String Quartet gave a beautiful performance of Dohnányi's Piano Quintet with Marguerite Herr Andrews, one of Columbus's leading pianists in the Little Theatre of the Gallery of Fine Arts on Jan. 17. Haydn's Op. 5, No. 3, and Beethoven's Op. 59, No. 3, completed the program. During March the Quartet will play concerts in Lima, Kenton, Granville,



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## New Orchestral Works and Array of Artists Enrich Boston Music

**Steinert and Converse Premieres Given by Symphony Forces under Koussevitzky—Rosanska Plays Brahms Concerto—Civic Orchestra and St. Olaf Choir Appear—Several Recitalists Heard**

**BOSTON, Feb. 20**—A pair of concerts in the supplementary series and one in the regular series have marked the recent activities of the Boston Symphony. The city has also been visited by distinguished artists in recitals of interest. The fourth Tuesday afternoon program of the orchestra on Feb. 5 as arranged by Dr. Koussevitzky was as follows, with Josefa Rosanska as soloist:

Andante from Symphony No. 4 in C Minor Schubert  
Symphony No. 3 in E Flat, Op. 97 (Rhenish) Schumann  
Concerto in B Flat, No. 2, Op. 83... Brahms  
Miss Rosanska

Interest centred in the young soloist who made her Boston debut on this occasion. Miss Rosanska is American born, her father was for many years a member of the Chicago Symphony and the young Josefa studied with Emil Lieblich, Henriot Levy and Ernest Hutcheson in this country before going abroad in 1924. She has been soloist with orchestras in all the principal countries of Europe, and has appeared with the Chicago and Detroit symphonies. The Brahms concerto is a taxing vehicle for even the most mature pianist. Miss Rosanska showed musical intelligence throughout her performance. Her touch is delightful and she has a well developed technique which allows her to surmount the mechanical difficulties. Her strength, however, is hardly sufficient to grant her the interpretative freedom for which she evidently strives. The audience received her with great enthusiasm. It also bestowed the warmest applause upon Dr. Koussevitzky and his men at the conclusion of the orchestral numbers.

For the fourth concert of the Monday evening series on Feb. 11 Dr. Koussevitzky arranged the following:  
Symphony No. 4 in A, Op. 90 (Italian) Mendelssohn  
Variations on a Pious Theme... George Foote  
Symphony No. 6 in B Minor, Op. 74 (Pathétique) Tchaikovsky

The novelty of this program was the work by Mr. Foote, given its first performance at these concerts. The variations were composed during 1927-28



Alexander Steinert, Who Played the Piano Part of His Concerto Sinfonico

upon the familiar tune known as a Spanish Chant or a Spanish Hymn. Mr. Foote acknowledges that his theme is never announced in its original form, nor is the listener able to identify it during the several variations, which leads this commentator to question why Mr. Foote should have chosen so inapt a title. Obviously if one is to have variations there must be something to vary, and if that something is not disclosed or if it be obscured it is equally obvious that instead of a theme and variations a composer achieves only a series of musical impressions limned, in this instance, in the conventional orchestral idioms of the day. A brilliant performance of the Italian symphony greatly pleased the audience and the Tchaikovsky, despite a raggedness during the exposition section of the first movement, was marked by the usual opulence with which Dr. Koussevitzky infuses the works of this composer.

### Two American Premieres

The fourth pair of Friday-Saturday concerts on Feb. 8 and 9 brought forward two American composers:

Symphony in C (Jupiter).....Mozart  
Concerto Sinfonico.....Alexander Steinert  
Mr. Steinert  
(First time)  
Les Eolides.....Franck  
American Sketches, Symphonic Poem  
Converse  
(First time)

That the great Jupiter symphony still carries an appeal after almost a century and a half argues well for the fun-



Frederick S. Converse, Whose American Sketches Were Introduced by Koussevitzky

damental soundness of the work as well as its enduring melodic content.

The Steinert Concerto Sinfonico, composed during the summer of 1934 and modern in trend is, we feel, perhaps not likely to survive the wintry storms of critical comment, but as the concerto progresses in performance it appears to mark time—to get nowhere. The thematic material is slender and the scoring so often allows the orchestra to overpower the piano that it hardly seems necessary to include the instrument. Having heard the concerto under advantageous circumstances, we are forced to the conclusion that Mr. Steinert has produced merely another orchestral piece after the prevailing mode.

Mr. Converse frankly admits a motivating program, acknowledging as the sources of his inspiration The American Song Bag of Carl Sandburg, and strains from The Levee Moan, a negro work song. He sub-titles the four movements of the suite Manhattan; the Father of Waters; Chicken Reel, and Bright Angel Trail (a legend of the Grand Canyon). Architecturally this work, composed in 1929, is more successful than his California, performed by this orchestra in 1928. It is, generally speaking, in symphonic form, but the individual movements suggest the free fantasia style. Ironically, perhaps, the Chicken Reel will prove to be the best known of the four movements although Mr. Converse himself would undoubtedly choose one of the others. Our own preference leans toward the Bright Angel Trail which seems to contain the most thoughtful writing in the entire suite. Messrs. Converse and Steinert must have been gratified at the performances accorded their work.

### St. Olaf Choir Appears

Other Symphony Hall concerts have included that of the St. Olaf Lutheran Choir from St. Olaf College, under the baton of Dr. F. Melius Christiansen. There seems to be no limit to the technical difficulties which these young people are able to overcome. Especially fine is their contrapuntal singing.

Jordan Hall has been a busy place with Jan Smeterlin, the distinguished pianist, offering a recital of works by Schubert, Chopin and Liszt on Feb. 1 which aroused tremendous enthusiasm among his listeners. The Apollo Club, Thompson Stone conductor, has also given its February concert which featured Max Bruch's Psalm XXIII and Carl Eppert's The Fog-Bell. An interesting bit of ecclesiastical writing was the Praeclara Custos Virginum by

Cardinal O'Connell with tenor solo by William H. Duross, a club member. Other members who assumed incidental solo parts were Dominic DeFilippo and Robert Gerling, tenors, and Willis Goode, bass. The soloist of the evening was Walter Kidder, baritone, who contributed two groups, ably assisted at the piano by Earl Weidner, the club accompanist.

Beatrice Harrison, the eminent British 'cellist, visited Jordan Hall on Feb. 6, playing a program of surpassing interest, likewise of surpassing difficulty, including as it did the now famous Kodaly Hungarian Sonata for 'cello alone. The remainder of the program brought forward the artist's sister Margaret in the role of accompanist.

Jordan Hall also housed the Boston Civic Symphony in its mid-year concert conducted by Joseph Wagner, with Howard Goding playing the MacDowell Piano Concerto in D Minor. The orchestral numbers included the Gluck Overture, Iphigenia in Aulis, Bizet's L'Arlesienne Suite No. 1, and the Dvorak Symphony From the New World. It is worth recording that the orchestra was in better form than for several seasons and that Mr. Goding scored a triumph in the somewhat outmoded MacDowell Concerto.

### Other Recitalists

In this hall also, Emy-Lou Biedenbarn, contralto, sang a program of lieder on Feb. 12 to the discriminating accompaniments of Coenraad V. Bos. Miss Biedenbarn revealed a voice with pleasant qualities when not forced, but as yet her interpretative powers have not been fully developed although her audience was very friendly. In Brown Hall, on the same evening the Boston String Quartet (founded by the New England Conservatory of Music) with personnel including Messrs Harrison Keller and Paul Fedorovsky, violins; Georges Fourel, viola, and Alfred Zighera, 'cello, played the Haydn Quartet in C (The Bird) and the Brahms Quartet in A Minor, Op. 51, No. 2. The third number on the program was the Dohnanyi Piano Quintet in E Flat Minor, Op. 26, in which the pianist was Jesus Maria Sanroma. A capacity audience evinced great enthusiasm.

In Steinert Hall on Feb. 7, George Fior, pianist, played a program which included two Chopin groups and lesser compositions by Couperin, Corelli, Scriabin, Dohnanyi and others. Mr. Fior was greeted by a distinguished audience which applauded him warmly. In the ball-room of the Hotel Statler on Feb. 6, Jascha Heifetz presented the fourth of the Boston Morning Musicale programs, with Emanuel Bay as accompanist. Mr. Heifetz made his usual success before a capacity audience.

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### Amphion Glee Club Gives Concert in Teaneck

TEANECK, N. J., Feb. 20.—The Amphion Glee Club of Bergen County, Alfred Boyce, conductor, assisted by Grace La Mar, contralto, and Westervelt Romaine, accompanist, gave a concert on Jan. 25. The club sang works by Handel, Schumann, Rossini and others. Miss La Mar was heard to particular advantage in a group of works by J. Alden Carpenter, A. Walter Kramer, Rudolph Ganz and Rachmaninoff. The admirable work of the chorus under Mr. Boyce's competent direction was enthusiastically received.



# The Fortnight at the Metropolitan

(Continued from page 15)

time. Edward Johnson gave a fine dramatic and musical rendition of the part of Canio and Mr. Tibbett discarded the stamboul tarboush for Tonio's clown costume, receiving high approval for his Prologue. Alfio Tedesco and George Cehanovsky were Beppe and Silvio respectively. Vincenzo Bellezza conducted the two Italian operas.

## Lotte Lehmann Returns in Lohengrin

Lotte Lehmann, after a short absence from the boards of the Metropolitan, returned as Elsa in Lohengrin on the evening of Feb. 14 in a performance that had Lauritz Melchior as the Swan Knight, Maria Olszewska and Friedrich Schorr as Ortrud and Telramund with Emanuel List as the King and George Cehanovsky as the Herald. Artur Bodanzky conducted the first two acts and Karl Riedel the remainder of the performance.

Mme. Lehmann's Elsa is a moving and highly imaginative characterization. She brings to it a fine sense of the under-surface meanings of the role, besides singing the music with great beauty of tone. Mr. Melchior's Lohengrin on this occasion was especially fine and both Mme. Olszewska and Mr. Schorr fulfilled one's idea of the malevolent personages they represented. Mr. List's singing of the Prayer was masterly.



Carlo Edwards  
Karin Branzell Made Her Re-entry as Fricka in Die Walküre

## Flagstad Sings Brünnhilde

Kirsten Flagstad's first Brünnhilde on any stage was of special interest in Die Walküre, the second performance of the special Wagner series, given on the afternoon of Feb. 15. Mme. Flagstad undertook the role without so much as an orchestral rehearsal. Under the circumstances it was a triumph, though naturally her characterization lacked something of the finish and the complete surety of the Sieglinde of her debut and the Isolde of her second appearance. Her voice again impressed as one of the most notable of the day. The "hojo-to-ho" was sung musically and without strain. The impersonation, noble in its outlines, should gain at many points with repetitions. Musically, lack of rehearsal was obvious in some disagreements of tempi between the singer and Conductor Bodanzky.

Th Sieglinde of Maria Müller was one of her happiest achievements, lovely to look upon and spirited in song. Paul Althouse's Siegmund had its now familiar good qualities. The Wotan of Ludwig Hofmann was the best he has given us. Particularly admirable was the Fricka scene, which served to reintroduce Karin Branzell, opulent of voice and commanding in action. Emanuel List again made effective use of his unusual bass organ in the part of Hunding. The performance had fire and energy under Mr. Bodanzky's baton. A highly responsive audience called the singers before the curtain many times. The performance was without cuts. T.

## The Fourth La Traviata

Verdi's La Traviata was sung for the fourth time this season on the evening of Feb. 15, with Rosa Ponselle as Violetta, Tito Schipa singing Alfredo and Richard Bonelli as the elder Germont. Miss Ponselle's singing and acting were given hearty applause. Mr. Schipa sang his best and Mr. Bonelli gave a particularly fine performance, winning an ovation after Di Provenza. The cast was completed by Elda Vettori, Philine Falco, Angelo Bada, Alfredo Gandolfi, Millo Picco and Paolo Ananian. Ettore Panizza conducted.

## The Final Simon Boccanegra

The final hearing this season of Verdi's Simon Boccanegra was given at the matinee on Feb. 16, with Lawrence Tibbett repeating his customary poignant performance of the title role, singing splendidly throughout the work. Elisabeth Rethberg sang the music of Maria with exquisite tone and did all possible with a role somewhat lacking in dramatic

possibilities. Giovanni Martinelli as Gabriele Adorno sang very beautifully and received consistent applause. Ezio Pinza was again Fiesco and in fine voice. The others in the cast were Alfredo Gandolfi, Louis D'Angelo, Giordano Paltrinieri and Pearl Besuner. Ettore Panizza conducted.

## A Benefit Lucia di Lammermoor

Donizetti's Lucia di Lammermoor was sung on the evening of Feb. 16 for the benefit of the French Hospital. Lilly Pons gave a brilliant rendition of the role in which she made her Metropolitan debut, and Nino Martini sang Edgar in excellent style. Giuseppe De Luca was Henry Ashton and wholly satisfactory throughout. The remainder of the cast included Léon Rothier, Alfio Tedesco and Max Altglass. Vincenzo Bellezza conducted.

## Sunday Night Concert for Charity

The Sunday Night Concert on Feb. 17 was for the benefit of the Israel Zion Hospital. Artists taking part included Elisabeth Rethberg, Helen Jepson and Philine Falco, sopranos; Maria Olszewska, contralto; Nino Martini and Giordano Paltrinieri, tenors; Lawrence Tibbett, George Cehanovsky, Millo Picco and Louis D'Angelo, baritones, and Léon Rothier, bass. The orchestra was conducted by Wilfred Pelletier and Pietro Cimara.

## First Lakmé of Season

Lakmé, given for the first time this season, and with Lily Pons in the title role, began the ninth week on the evening of Feb. 18. From Lakmé's first appearance before the temple in the first act to her death in the third, Miss Pons was the bright particular star about which the performance revolved. She was in her finest voice, not only in the Bell Song, but in her solos and duets, as well. The voice of Gladys Swarthout as Mallika was richly in evidence throughout the sacred garden scene and both singers received an ovation after Sous Pe Dôme Epais.

Giovanni Martinelli was a forceful Gerald and his singing was especially striking in Fantaisie aux Dirins Men-songes, and during the second and third acts. Léon Rothier gave an earnest portrayal of Nilakantha and George Cehanovsky sang Frederic most capably. Lesser roles were assumed by Helen Gleason, Dorothea Flexer, Philine Falco, Giordano Paltrinieri, Marek Windheim,

Max Altglass and Paolo Ananian.

Louis Hasselmans conducted the orchestra in a direct and lucid reading. Rita De Leporte, with Fred Rohde and Josef Levinoff, headed the ballet.

P.

## Final Rosenkavalier Is Benefit

Der Rosenkavalier was given its fourth and last performance this season on the evening of Feb. 19 as the annual benefit for the Free Milk Fund. Lotte Lehmann returned in the role of the Marschallin. Maria Olszewska made her last appear-



Giovanni Martinelli Appeared as Don Alvaro in La Forza del Destino

ance here this season as Octavian, Editha Fleischer sang the role of Sophie, Emanuel List, the Baron and Gustav Schützendorf, Faninal.

Others were Mmes Manski, Doe, Gleason, Clark, Flexer and Wells and Messrs. Windheim, Wolfe, Altglass, Gabor, Bada



Gane  
Elisabeth Rethberg Sang Leonora in La Forza del Destino

and Tedesco. Artur Bodanzky conducted.

Y.

## The Third Forza del Destino

Verdi's La Forza del Destino was presented on the evening of Feb. 20, with Elisabeth Rethberg singing Leonora with exquisite voice and giving a poignant dramatic characterization. Giovanni Martinelli was Alvaro, creating a fine impression by his reading of the role and singing with his customary fervor. Dino Borgioli was Carlos, Ezio Pinza the Abbot and Pompilio Malatesta, Melitone, Ina Bourskaya sang Preziosilla, and Elda Vettori, Millo Picco, Giordano Paltrinieri and Paolo Ananian completed the cast. Vincenzo Bellezza conducted.

D.

## MINNEAPOLIS HEARS MANY RECITALISTS

### Guest and Local Artists Compensate for Absence of Symphony Forces

MINNEAPOLIS, Feb. 20.—Absence of the Minneapolis Symphony on its annual tour has been compensated in the last fortnight by a heavy schedule of recitals by local and imported musicians. Outstanding among the latter have been Ruggiero Ricci, Poldi Mildner and the Stradivarius Quartet of New York. Ricci's remarkable gifts, now going through the "twilight zone" between prodigyhood and full maturity, were exhibited in a violin recital at Northrop auditorium, one of Mrs. Carlyle Scott's artists series. He was enthusiastically received, though the program was not an enterprising one and much of the playing, technically on a high plane of excellence and skill, did not show a great amount of intensity and conviction.

Miss Mildner made a near-sensation in her concert for the St. Paul Civic Music association, displaying a dazzling and impetuous style that did full justice to all numbers except the few in which a little more sympathy and less virtuosity would have been welcome.

Quite unique and altogether memorable was the program of the Stradivarius Quartet under the auspices of the Schubert Club of St. Paul. This group, with two members of the old Flonzaley Quartet, approaches in its playing the Flonzaley standard of perfect co-ordination, fluent style and classic serenity of spirit. Its finest achievement was the Brahms Quartet in A Minor, Op. 51, No. 2. Another

outsider who gave us pleasure was Edward Eigenschenck, Chicago organist, who made his first appearance here in a Sunday program at St. Mark's church.

Among local recitalists, special mention must be made of the two-piano recital by Elsie Wolf Campbell and Helen Grotte, two of our leading pianists who have achieved fine collaborative results in duo-pianism.

Others who have appeared in outstanding programs include Myrtle Wolsfeld, violinist; Jane Crosby, pianist; Agnes Teasdale, soprano; Laura Forde Giere, pianist; Lillian Nippert Zelle, violinist; George Hultgren, tenor and Carl Berggren, pianist. At a noteworthy all-American program sponsored by the Thursday Musical, Elizabeth Dolson Tiff and Florence Bros Dock, pianist; Gladys Huhner, harpist; Hazel Bishop, contralto, and Miss Wolsfeld appeared.

A novelty of the season much enjoyed and well attended has been the return appearance of the Monte Carlo Ballet Russe under auspices of the Women's City Club of St. Paul.

JOHN K. SHERMAN

### Mountain Lakes Society Gives Second Chamber Music Concert

MOUNTAIN LAKES, N. J., Feb. 20.—The Mountain Lakes Chamber Music Society gave its second subscription concert at the St. John's School on Feb. 16 playing Bach's Fifth Brandenburg Concerto, Quintet for flute and strings by Jan Brandt-Buys and Schubert's Forellen Quintet, Op. 114 with excellent technique and total quality.



# Instrumental and Vocal Music of Merit in New Issues

## Excellent Original Pieces for Wind Instruments by Carl Busch

An unusually good set of original short pieces by that fine composer, Carl Busch, is issued by Carl Fischer, Inc., all ensemble works for wind instruments.

First there is a set of Four Miniatures, brief pieces, Solitude, Frolic, Contentment and Joyfulness for three B Flat trumpets (cornets), also playable by three B Flat clarinets. Then an Allegro moderato, called Quietude, for the same combination, also playable by four trombones, or baritones in treble clef, In Playful Mood, an Allegretto, an Evening Promenade for quartet of trumpets or clarinets, and a Meditation, original for four trombones, or baritones in the bass clef. All of them have decided melodic substance and are written with that unerring musicianship, which has won Mr. Busch his reputation. It should be borne in mind that original music for these combinations is the need of the schools and high schools, where this music is widely performed. The literature of original compositions for wind instruments is still small. None of these pieces are technically difficult. They are issued octavo size, scores and parts, nicely engraved and printed, a credit to the famous house which has published them.

## Gustav Klemm Writes Effective New Song, Coquetry

Introduced by Lawrence Tibbett in his nation-wide broadcast on Feb. 5, Gustav Klemm's new song, Coquetry (New York: Harold Flammer, Inc.) promises to be a greatly liked addition to the vocalists' repertoire. Mr. Klemm has undoubtedly a real gift for song writing and his setting of a little known poem by Eugene Field, one, to our knowledge, not set previously as a song, is proof of it. It is a novelty song, telling of the spider that courted the frisky flea. The humor of the text is capably reflected in the march-like music, which reaches a brilliant conclusion on the final page. The song is for medium voice. Its effective accompaniment is not difficult to play. A.

## Part Songs and Ballads of Popular Appeal

New octavo works from Boosey, Hawkes, Belwin, Inc. include arrangements of well known songs from their catalogue: F. E. Weatherly's adaptation of the Londonderry Air to the words Danny Boy, arranged for two parts by Arvid Samuelson; Allitsen's The Lord Is My Light, for three-part women's voices; Sanderson's Captain Mac' and Cowen's Border Ballad for male voices, by the same arranger.

Albert W. Ketelbey has made arrangements for four-part male voices, three-part women's, and four-part mixed voices of his popular orchestral piece, In a Persian Market. Others of popular appeal include Samuelson arrangements for mixed voices of J. Stanton Gladwin's Calling for You, Michael Head's The Ships of Arcady. J. H. Foulds's original Keltic Lament and Boris Levinson's Spring Song are for mixed chorus.

New ballads issued by the same house include some interesting new numbers, all of them available for both high and low voices: 'Tis Only You, by Enrico Rarraja; I Bring My Love, by Frederic Curzon, Deep in the Garden of Dreams, by Clarence

Lucas; A Little Sun, a Little Rain, by Dermot Macmurrough; Ravini's Serenade (Sous les Etoiles), with English words by



Carl Busch, Who Has Written an Excellent Set of Original Pieces for Wind Ensembles

Ed. Lockton. Little new can be said about these ballads aside from the fact that they follow the traditions set by their popular predecessors. McK.

## A Haydn Discovery for the Piano

A recently discovered sonata for the piano by Haydn bearing the designation Schüler Sonate (Students' Sonata) has just been given to the public by the London firm of Keith Prowse & Co., Ltd. Although there is no dedication, the title leads the editor, Ernest Haywood, to assume that it was written for an English pupil of the composer's, a Mrs. Schroeter, who became a pianist of some distinction in her own country.

The composition bears out the implication of the title, that it is a piece of but moderate difficulty, much easier, in fact, than most of the Haydn sonatas long familiar to piano students, one reason for this lying in its relative freedom from the embellishments with which Haydn was wont to bespangle his music. The piece requires characteristic fluency and lightness and crispness of touch, but it should prove a very useful and grateful introduction to Haydn. L.

## Bloch's Sacred Service Issued with Organ Accompaniment

Avodath Hakodesh (Sacred Service) by Ernest Bloch, produced in New York at a special concert by the Schola Cantorum last spring, is issued in an edition with the orchestral part reduced for organ. Mr. Bloch's work, a setting of the Jewish "Sabbath Morning Service according to the Union Prayer Book," is conceived for mixed chorus and solo baritone, the latter

singing the role of the cantor. Both the original Hebrew text and an English version by David Stevens are printed in this edition.

Mr. Bloch's music was thoroughly discussed in this journal by Oscar Thompson on the occasion of its premiere, making detailed comment unnecessary here. An examination of this score reveals much that is in this admired composer's best manner, moments of great exaltation, of tender beauty, of deeply felt emotion. There is also a good deal of padding in the work, the writing of music for the sake of writing, we are inclined to believe. The work is dedicated to Gerald Warburg, who commissioned it. C. C. Birchard & Co., Boston, is the publisher. A.

## Part Songs for Schools by Treharne

Bryceson Treharne has written four new part songs to original texts (New York: Carl Fischer, Inc.) that are admirably suited for use in schools. Camelopard has a humorous turn, and it may be useful for both soprano-alto and tenor-bass combinations. For two-part boys' voices, Boy Scouts on Parade, is the sort of thing that young America will enjoy singing. In Ming Toy, for two-part girls' voices, the composer has provided some of his well known oriental flavor. Gypsy Fires is a lilting song of early spring, the smell of wood smoke and the warmth of roaring camp fires. It is arranged for three-part girls' chorus only. McK.

## —Briefer Mention—

### For Violin and Piano

Concerto. By Martino Mascaro, Op. 33. A brief work in three movements, to be added to the literature of student concertos. Melodious and idiomatic of the violin. (Carl Fischer.)

Impromptu, Op. 90, No. 3. By Franz Schubert. Transcribed by Jascha Heifetz. This is the lovely G Major Impromptu, neglected by pianists, which Mr. Heifetz has transcribed freely for his instrument. Curiously enough he has transposed it to G Flat, ordinarily a key avoided by violinists, but he has doubtless had his reasons for doing so. The piano part is replete with interesting added details. The violin part is quite difficult and intended for concert performers only. (Carl Fischer.)

Easy for Both. A series of brief pieces, all issued separately, arranged by James Brown of Polychordia String Library fame, from the works of composers like Handel, Couperin, Arne Mozart, Rameau, Lully Haydn, Mendelssohn, Dussek, Pleyel, Offenbach, plus a few original works by Dr. Brown, a Sarabande and March of the Cubs. The plan has been to arrange these familiar pieces not only in easy style for the violin, but also to have the piano part as easy as possible. Certain numbers, marked with an asterisk, are in the "very easy" class. The piano accompaniments have been edited by Nancy Gilford. The series may be played by two players, or by ensembles, with many players on each part, in which case the ad lib. second violin and cello parts, issued with some of the numbers, will be useful. An ideal series for school orchestras in the early grades. Fingering and bowing are carefully provided. (Galaxy.)

### Song

The Last Invocation. By Warren Storey-Smith. This great Whitman poem, not convincingly set by a composer who has often displayed far greater creative power. (Humphries.)

### Trío

#### For Violin, Viola and Piano

Divertimento in D. By H. Waldo Warner, Op. 45a. This work, reviewed in these columns in its original form for two violins and piano is now issued for violin, viola and piano. Mr. Warner having transcribed the second violin part for viola. It will be found just as effective in this arrangement, and is doubly welcome, as there is so little good music to be had for this combination. (J. Fischer.)

### For Two Pianos, Four Hands

Caprice Viennois. By Fritz Kreisler. An unusually well made free transcription by Jacques Miller of Kreisler's famous violin piece. Mr. Miller has permitted himself much liberty in realizing the composers' effects, notably in the fascinating 3/4 section. (Carl Fischer.)

### For Four Violins with Piano ad lib.

Easy Quartets for Young Violinists. A collection of tuneful, simple pieces, arranged by Rob Roy Peery, Hugh Gordon, R. O. Suter, Bruno Reibold and Gustav Klemm, including such familiar compositions as Engelmann's Melody of Love, classic movements by Mozart, Handel and Haydn, and light pieces by Carl Wilhelm Kern, Cuthbert Harris, Clarence Kohlmann and others. It should fill a real need. (Presser.)

### For 'Cello and Piano

Romanze. By Frederick Preston Search. A pleasing melodic piece written by a composer who is himself a 'cellist. (Search.)

### For String Quartet and Baritone

Notturmo (Nocturne). By Othmar Schoeck, Op. 47. The leading Swiss composer of our day writes five movements to German poems, all by Lenau, save the last by Keller. The music? Rambling, dry, lacking, more often than not, the pulse of the lovely verses, which it presumes to picture. (Universal.)

### For Brass Instruments

#### Two Trumpets and Two Trombones

Kinderstück (Mendelssohn). Another simple arrangement, this one by Antonio E. Cafarella. Baritone may be used instead of second trombone. (Witmark.)

#### Two Trumpets, Two Horns in E Flat, Two Trombones and Tuba

Hunting Party (Lange). Mr. Cafarella has improved this little drawing room piece by his musicianly arrangement. Not difficult. (Witmark.)

#### Two Trumpets, Two Horns, Trombone, Tuba and Timpani

Triumphal March from Aida (Verdi). A striking arrangement by Philip Gordon, made with skill and a good sense of proportion. The trombone part may be played by baritone, and the tuba and timpani are ad lib. (Witmark.)

#### Two Trumpets, Two Horns and Tuba

Consolation (Mendelssohn). This popular Song without Words, arranged by William C. Schoenfeld. Simple. (Witmark.)

### Part Songs

#### For Male Voices with Piano

Ope Thine Eyes of Blue. By Massenet. This familiar song is issued here in a charming arrangement, made skillfully by Harry Gilbert, with English text by Arthur Knox. (J. Fischer.)

#### For Unaccompanied Male Voices

'Twas the King Himself. By Hakon Borresen. The Shepherdess's Sunday. By Ole Bull. These two Scandinavian pieces have been admirably transcribed by Harry Gilbert with English texts by Barent Ten Eyck. Mr. Gilbert writes for this medium with real knowledge and keen understanding of effect. (J. Fischer.)

#### For Unaccompanied Mixed Voices

Ich habe Lust im weiten Feld. By Franz Burkhart. One of a series of German folk song arrangements, well done in simple style. Koszonto (Morgengruss). By Zoltán Kodály. A finely handled bit of writing by the great Hungarian master, Hungarian and German texts. (Universal.) A.

#### Three Part Women's Voices

Moshe Paranov has made two arrangements of famous Brahms songs, Vergebliches Ständchen, which he translates as The Vain Suit, and Feldeinsamkeit, which he calls Meadow Solitude. Both fit the medium well. (J. Fischer.) McK.

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## CINCINNATI FORCES PLAY NATIVE WORKS

Russian-American Program Led  
by Goossens—Henrietta  
Schumann Soloist

CINCINNATI, Feb. 20.—For the ninth pair of concerts of the current season of the Cincinnati Symphony, Eugene Goossens, conductor, chose a Russian-American program which proved that it is not necessary to confine the selection of material to the greatest works of musical literature to provide an evening of good entertainment and of definite interest. Cincinnati is fortunate that Mr. Goossens does not limit his choice to the classics of orchestral fare but finds place on his programs for neglected compositions of real worth and a goodly number of new things. The program was:

Symphony No. 1 in G Minor...Kalinnikoff  
Concerto No. 3 in D Minor...Rachmaninoff  
The Dancer Dead,  
Poem for Orchestra...Max Wald  
Suite after English Folk Songs,  
Daniel Gregory Mason  
Scherzo Diabolique...Henry Hadley

The Kalinnikoff Symphony is a pleasantly melodious work which is easy to hear. Its themes are of the Russian folk type, interestingly varied and well scored. The performance was clear, musicianly and brilliant. The soloist for the concerto was Henrietta Schumann. Dashing in her tempi, she led the conductor and orchestra a merry chase, at the end leaving them breathless with gratitude that all crossed the final tape at one and the same moment. Perhaps the artist's technical fluency and brilliance left her but little poise and poetry for the quieter moments of the concerto, lacks which time and experience may overcome.

## American Composers Recognized

The American half of the program contained no work as definitely national in character as either of the Russian numbers performed. That, however, is not surprising as the United States has not yet built up a national school of musical composition. In a sense this should work to the ultimate advantage of its contribution to world musical literature. Max Wald's Poem is very definitely of French derivation and atmosphere, but of a certain personal quality as well.

The composer knows his medium and seems sure of himself in his expression of regret at the passing of the ballerina.

Outstanding in musical quality was the Mason suite. The old English folk-songs lost nothing of their spontaneity and charm in the intelligent and sympathetic, clever and erudite handling on the part of the composer. They were



Max Wald, Whose Poem for Orchestra Was Played by the Cincinnati Symphony

interpreted with sincerity and enthusiastically received. Hadley's Scherzo Diabolique brought the concert to a brilliant close. Here is a companion piece to The Sorcerer's Apprentice. The bassoon's sigh of relief at the safe end of the journey is a master stroke.

The week's activities of the Cincinnati Symphony consisted of a young people's concert on Feb. 12 during which Mr. Goossens explained and the artists displayed the brass family of instruments. Fanfares and marches were featured much to the audience's enjoyment. The sixth Pop concert on the Feb. 10 program included ballet music. Three movements of Moskowski's Suite No. 1 renewed one's admiration for the brilliance of his writing and orchestration and for the sheer virtuosity of the orchestra in all its choirs. Two local soloists were heard, Nadelle Schuping, soprano, in Adieu, Forêts, from Tchaikovsky's Jean d'Arc, a number not well chosen to display the best facets of this lovely but light voice; and Karol Beimesche in the Prologue to Pagliacci in which he achieved a greater public success than the soprano with much less cause.

## World Premiere Planned

The world premiere of a Stabat Mater by Dr. Martin G. Dumler, prominent Cincinnati business man and artist, will be given at the Cincinnati May Festival. The festival program also includes besides this world premiere, two first performances in Cincinnati, one, the first performance here of Stravinsky's Le Sacre du Printemps and first hearings in America of two English works, one, the Atalanta in Calydon of Granville Bantock.

The orchestras of the two famous music schools, the Conservatory of Music and the College of Music, the Civic Orchestral Society, under the auspices of the Recreation Commission, and the Jewish Center Symphony are also active. The civic body, directed by Arthur Zack, performed the second Beethoven symphony, a suite in MSS

by Horace Johnson and other orchestral works with Louis John Johnen as soloist in three arias on Feb. 3. The Jewish group performed on Feb. 8 Beethoven's Eight Symphony, Mozart's overture to Titus and other numbers under the baton of Nicholas Gabor.

## Musicales Series Continued

On Feb. 5 the Cincinnati Conservatory of Music presented the fifth of its afternoon musicales at the Netherland Plaza Hotel. The main part of the program was devoted to groups of a capella numbers sung by the Fine Arts Choristers, well trained by John Hoffmann, musical director of the conservatory. The slow movement of the Rachmaninoff cello sonata and Mr. Goossens's Five Impressions of a Holiday, for flute, cello and piano, well played by Miriam Otto, pianist, Karl Kirksmith, solo cellist of the Cincinnati Symphony, and William Pfeiffer, flutist. Mrs. John Hoffmann is manager.

The Matinee Musical Club presented Mme. Ninon Vallin and the Paris Instrumental Quintet on Feb. 9. The distinguished French soprano was completely charming in all the numbers in her native tongue, but felt less at home in a Handel aria.

The Instrumental Quintet essayed numbers of eighteen and twenty century composers, and played with exquisite musicianship and ensemble, but one left the concert hall with a feeling that the combination of flute, harp and three strings left much to be desired in the way of variety and virility.

For its tenth pair of concerts on Feb. 15 and 16 the Cincinnati Symphony offered the special attraction of the return of Jan Kubelik, violinist, and the advent of his son, Raffael, as guest conductor. But the feature of the performance turned out to be Eugene Goossens and his orchestra. The program:

Overture to the Occasional Oratorio...Handel  
Symphony No. 1, in A Flat...Elgar  
Concerto No. 4 for violin and orchestra...Kubelik  
Three orchestra pieces to Midsummer Night's Dream...Mendelssohn

The tribute to the 250th birthday celebration of Handel was a very vigorous and pompous work, well suited to celebrate King George's triumph over Prince Charlie. The high point of the program followed, a belated Cincinnati premiere of the first Elgar Symphony, a neglected work of sincerity and depth of feeling. It was a finely conceived presentation, lyrically sincere and brilliant in the rushing scherzo.

The second half of the concert was devoted to the Kubeliks, father and son. The violinist's music was pleasant, but his small tone was unable to cut through the orchestral background.

The younger Kubelik conducted his

father's concerto and the Mendelssohn excerpts showing a thorough knowledge of his score and considerable talent. His youth led him to extremes of tempo in the overture and scherzo which brought out the virtuosity of the orchestra, but not the true effectiveness of the music.

On Feb. 17 the Cincinnati Conservatory of Music series of musicales was brought to a close at the Wilson Auditorium of the University of Cincinnati with a program consisting of the Schumann piano quintet performed by Daniel Ericourt, piano; Stefan Sopkin and Mikhail Stolarewski, violins; Peter Froehlich, viola, and Karl Kirksmith, cello; a group of songs by Laura Mae Wright, soprano, accompanied by Grace Woodruff; and, as the main attraction, a twelve-piano ensemble in numbers by Grainger, Chopin and Moussorgsky.

BURNET C. TUTHILL

Philadelphia Art Alliance Offers  
Prize for Choral Manuscript

PHILADELPHIA, Feb. 20.—The Philadelphia Art Alliance is sponsoring a composer's contest; the sum of \$100 to be given the author of that composition which, in the opinion of a jury appointed by the board of directors, is the best manuscript written for women's voices of three or more parts, a cappella or with accompaniment—with or without incidental solos. The text is left to the choice of the composer.

All contestants must be of American birth or naturalized citizens. The name of the contestant must not appear upon the composition but must be enclosed in a sealed envelope. On both composition and envelope must be placed the composer's nom-de-plume. No composition which has previously been performed or published may be submitted. Manuscripts must be in no later than Oct. 1, 1935.

Joseph Knitzer Heard in Several  
Recitals

Joseph Knitzer, young American violinist, winner of last year's Naumburg Award, has been heard in a number of recitals recently, in which he has won success. On Jan. 28 he gave a recital for the Monday Afternoon Club of Binghamton, N. Y., on Jan. 29 for the Artist series at Houghton College, Houghton, N. Y., on Jan. 30 for the Morning Musicals in Syracuse, N. Y., and on Feb. 10 at the Country Club, Baltimore, Md. He was assisted in them by Brooks Smith, pianist. Among his principal offerings in these concerts were the Tchaikovsky Concerto, the Brahms Sonata in A, Ravel's Tzigane and Beethoven's Romance in F.

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# The Manhattan Concert Fortnight

(Continued from page 20)

leiser wird mein Schlummer that was something more than just musical beauty. There was a touch of gracious humor in the Brahms Therese and Mein Mädel hat ein Rosenmund; a humor that had still the touch of tenderness.

The quality of caress inherent in this singing heightened the beauty of the soprano's affectionate and moving projection of the Schumann cycle. It was an experience to hear the Frauenlieb und Leben achieved with such sympathy and depth of feeling. The recitalist was called upon for numerous additional songs, chosen, for the most part, so as to supplement each composer's group. Mr. Balogh's accompaniments were smoothly achieved.

O.

**Large Audience Hears Gorodnitzki**  
Sascha Gorodnitzki, pianist. Carnegie Hall, Feb. 6, evening:

Andantino Varié.....Schubert-Siloti  
Chaconne.....Bach-Busoni  
Nocturne in B; Sonata in B Flat  
Minor.....Chopin  
Suite pour le piano.....Debussy  
Prelude in E Flat Minor.....Rachmaninoff  
Fête Populaire de la Semaine Grasse; Chez  
Petrovitch; Danse de la Ballerine; Danse  
Russe.....Stravinsky

The annual recital of this young pianist set forth again the fact that he is a musician of imposing capabilities, fundamentally, and that time serves merely to add maturity of interpretation and efficiency of technique. Some may feel that he sacrifices warmth and imagination at times, for metallic brilliance, but this brilliance is a thing so individual and evocative of technical admiration that it seems illogical to complain of it.

His playing of the violin Chaconne transcription was strongly marked by virtuoso effects as were the two examples of Chopin. In the latter group, the Nocturne was done with particular discernment of the Chopin pianism, and the Sonata—a thing by no means easy of interpretation—was conveyed interestingly and again with a high degree of purely mechanical expertness which is one of its basic demands. The Funeral March rose above the other movements in authenticity of mode and treatment. Waves of applause from the large audience acclaimed Mr. Gorodnitzki throughout.

R.

**Francis Macmillen Returns**

Francis Macmillen, violinist. Ralph Angell, accompanist. Town Hall, Feb. 8, evening:

Partita in E Minor.....Bach  
Concerto in E Flat.....Mozart  
Sonata in D Minor, Op. 108.....Brahms  
Concerto in D.....Paganini

Mr. Macmillen, who first appeared here approximately thirty years ago in the company of such masters of the strings as Auer, Joachim, Thomson, Flesch and Listemann, returned, after six years during which he appeared in Russia and the Far East, to demonstrate the mellowed and refined art for which more than his years of experience is responsible, and delighted a large audience with a noble program nobly delivered.

A slight stiffness in the beginning of the Bach Partita dissolved into authoritative fluency before the opening prelude maestoso had been long under way, and the adagio ma non troppo brought a beautiful example of carefully sustained and ordered legato. The adagio and the allegretto of the Mozart Concerto, however, elicited the warmest applause of the evening, and properly, for it was an intelligent and penetrating account of this clearly etched music. The Paganini Concerto, coming at the end, gave the program a final piquancy and dash that contrasted admirably with the sobriety of the preceding material. Mr. Angell proved himself a highly competent accompanist.

R.

**Shura Cherkassky Heard**

Shura Cherkassky, pianist. Town Hall, Feb. 9, afternoon:

Organ Fantasia and Fugue in G Minor.....Bach-Liszt  
Variations and Fugue on a Theme by Handel, Op. 24.....Brahms  
Ballade in A Flat, Op. 47; Nocturne in E Flat, Op. 55, No. 2; Etude in C Minor, Op. 25, No. 13.....Chopin  
Un Moreau.....Tschemberdshi  
Three Fantastic Dances.....Shostakovich  
Ondine.....Ravel  
Two Waltz Poems (for the left hand alone).....Godowsky

Don Juan Fantasy.....Liszt  
Mr. Cherkassky, who has now left his



Shura Cherkassky Returned for a Piano Recital in Town Hall

boy prodigy days well behind him, offered a program on this occasion that afforded him ample opportunity to disclose his impressive technical powers and his musicianly approach. He was at his best musically in the Handel-Brahms opus, which he played with sureness of intellectual grasp, with excellent differentiation of style for the varying moods portrayed and with an obviously genuine sympathy with the essence of the music. The fugue was



The Curtis String Quartet Played Brahms, Ravel and Beethoven in a Town Hall Recital

architecturally clearly defined and polyphonically well moulded, and the work, as a whole, was ripely projected. By comparison, the Bach-Liszt transcription was less mature in conception, while the Chopin Ballade was marred by rhythmic vagaries, hardness of tone, and over-emphasis of the less essential elements. Explosive effects and a habit of seldom playing the hands

the very personal and emotional performance they have come to expect of him. But one quickly realized that this departure was in every sense remunerative, for playing of sounder musicality and higher artistic order came to pass thereby. The trim, classic architecture of the Nardini Sonata was disclosed with scrupulous and becoming continence in regard to tone quality and dynamics. The Larghetto, particularly, was imparted with interpretative inspiration.

In the Kreutzer Sonata, Mr. Elman was a little inclined to over-emphasize virtuosity and to call attention to the miraculous control he exercises over his bow-arm. Still, if the Kreutzer Sonata is not a display piece it is nothing, and any violinist is surely to be forgiven for making the most of it. Bruch's Concerto was somewhat more in the old Elman vein. The mellow beauties of this much-played work were faithfully delineated and given added significance by the imposing technique of a master performer. Devotees of long allegiance nearly filled the hall and proclaimed their satisfaction with voluminous applause.

R.

**Tito Guizar Gives Recital at the Town Hall**

Tito Guizar, tenor, assisted by Tiberio Rosco, 'cellist, and Michele Rosco, pianist, gave a varied program of works by Maduro, Chapi, Tosti, Sandoval, Brahms and others in a recital at the Town Hall on the evening of Feb. 9.

Mr. Guizar was heard to particular advantage in Una Furtiva Lagrima from Donizetti's L'Elisir d'Amore, de Falla's Varita, his own Quimera, and Ecco Ridente in Cielo from The Barber of Seville. His voice is light, pleasing and though not particularly full, lyrical enough to offset any intimation of a thin tone. Tiberio Rosco played works by Granados, Popper, Martucci and Mana Zucca with good intonation and an excellent sense of rhythm. Michele Rosco lent excellent accompaniment.

P.

(Continued on page 29)

Emy-Lou Biedenbarn Gave Her First Recital This Season

together are faults of youth that will undoubtedly be eradicated as this gifted young artist proceeds on his way.

The closing group contained three first performances: the innocuous Tschemberdshi Morceau, the Shostakovich dances, of no great importance but of unexpectedly ready appeal, and the Godowsky waltz poems for left hand alone, two ingratiating pieces steeped in the wistful nostalgia for old Vienna that this composer knows so well how to convey. For Ravel's Ondine this pianist has not as yet the necessary tonal qualities but he brought all the batteries of his already formidable technical equipment into action in the Don Juan Fantasy and used them with brilliant effect, playing the Liszt war-horse with much fire and abandon. The audience stayed long to applaud enthusiastically.

C.

**Second Elman Appearance**

Mischa Elman, violinist. Vladimir Padwa, accompanist. Carnegie Hall, Feb. 9, afternoon:

Sonata in D.....Nardini  
Kreutzer Sonata, Op. 47.....Beethoven  
Concerto in G Minor.....Bruch  
Ballade et Polonaise.....Vieuxtemps

A certain severity in this program prevented Mr. Elman from giving his hearers

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# RADIO POLL HAS STRANGE RESULT

ALTON COOK'S annual radio poll in the New York *World-Telegram* again brings to light some interesting questions. Radio editors all over the country are asked to specify their favorites among various types of entertainment, and the results are presented for what they are worth. They at least indicate the taste of some 260 men and women now writing about radio. The outcome is curious. Where definite classifications are given, the voters had no trouble in choosing, say, the best singer of classical songs, the best comedian and so on. (And Lawrence Tibbett, Albert Spalding and Leopold Stokowski still hold the high place in radio editors' opinions that they did last year, by the way.) But when we come to a more general classification, we discover what these 260 people are really thinking of as music. Their poll is disturbing to the advocates of what they choose to call "serious" music. Out of the 260, votes to the number of 150 were cast for Waring's Pennsylvanians, a veteran dance band.

Not that this band is not a good one. It is, although it ranks considerably below others in this commentator's opinion. That is neither here nor there. The perturbing fact is that so many people, guiding the opinions of their readers through their daily or weekly writing in the press, should think of "music" in the terms of a dance band. Music means many things to many people. But where the designations of "serious" or "otherwise" music was omitted, and the voters were left free to choose a "musical" program, 150 thought of a dance band.

FURTHER to show this disquieting attitude, we append herewith the complete tabulation for the best "musical" program. It speaks for itself. The eleventh item, is, of course, the excellent General Motors Hour, and you will notice nowhere a mention of that ambitious series of chamber music, the NBC Chamber Music Guild. The list follows:

1. Waring's Pennsylvanians..... 150
2. Philharmonic Orchestra..... 57
3. WEAF Tuesday Operettas..... 51
- 4-5. Vallee Hour and Detroit Symphony 34
6. Jessica Dragonette Hour..... 30
7. Paul Whiteman Orchestra..... 29
8. Wayne King's Orchestra..... 27
9. Frank Black Rhapsody Program... 24
10. Show Boat..... 21
- 11-12. WJZ Saturday Symphony and Romberg Hour..... 20
13. WEAF English Opera Guild..... 18

It is somewhat discouraging, is it not? From our point of view, we can only hope that it is not so discouraging that those who are trying to make headway against the cheaper taste in music by presenting "better" things will not feel that their public is too limited to continue with these programs. Perhaps it only proves one thing—that there are not enough radio editors who possess a love for and interest in "real" music. Fortunately, radio editors form a very small percentage of the listening public.

Worthy of note in the above mentioned NBC Music Guild programs was a special presentation of five "new" songs by Brahms, recently discovered as the possessions of Olga Precheisen, noted actress, for whom Brahms had written them when she was to play Ophelia in Hamlet. They are settings of Shakespeare's lines for the demented heroine in a German translation, and were unearthed by Dr. Karl Geiringer. Although historically interesting, they will add nothing to Brahms's fame, being unpretentious morsels. Alma Kitchell sang them charmingly, and Dr. Carl Engel told of their history. On the same list, Sascha Jacobsen and Emanuel Bay played the Sonata in A.

A new series by the Cleveland Orchestra, Artur Rodzinski, conductor, opened on Feb. 19, at 9:30 p.m. over a WJZ network. Following up his recent presentation of Shostakovich's Lady Macbeth, Mr. Rodzinski presented the Russian's First Symphony, a laudable idea, although the work does not lend itself to the microphone with complete felicity. The program

opened with Arthur Loesser's arrangement of Franck's Organ Chorale in E, and concluded with Siegfried's Rhine Journey and the Prelude to Act 3 of Lohengrin. F. Q. E.

## Short Waves

WOR is doing itself proud with a new 50,000 watt transmitter, which is to be dedicated with live programs throughout the day and evening of March 4. This is also the thirteenth birthday of the ambitious Bamberger station.

The Chase and Sanborn operas are rolling along very nicely, thank you. Josephine Antoinette is a newcomer to the star lists, the young soprano appearing in Maritza with Richard Crooks on Feb. 24. Then those favorite singers of opera and microphone, Grete Stueckgold and Giovanni Martinelli are scheduled for appearances, the former in Carmen on March 3 and the latter in Trovatore on March 17. Rose Bampton and Lauritz Melchior sang in the Samson and Delilah of Feb. 17.

A new series on CBS is called Columbia's Concert Hall, and features soloists with Howard Barlow and the symphony orchestra. First to appear, on Feb. 13, was Robert Goldsand, pianist. Toscha Seidel, violinist, played on Feb. 20, and Carlos Salzedo, harpist, will be heard on Feb. 27.

A special program of Kreisler's newly revealed "classical" works was given by CBS on Feb. 12, the artists being John Corigliano, violinist, and Alexander Semmler, pianist, with Pitts Sanborn as commentator. The works played were "by" Pugnani, Padre Martini, Couperin, Cartier and others.

Felix Fox, Josef Stopak and Oswald Mazzuchi did a good job on the Beethoven Trio, Op. 97, on one of the recent NBC Music Guild events.

## CHALIAPIN, HUBERMAN ARE G. M. GUEST STARS

Kindler Conducts for Violinist—Smallens at Helm for Russian Bass

Only recently returned to this country, Feodor Chaliapin made his first radio appearance this season with the General Motors Symphony under the baton of Alexander Smallens on Feb. 10. The program was largely of Russian compositions most of the solos being works with which the eminent bass has been identified.

The orchestra began with the Overture to Weber's Der Freischütz after which Mr. Chaliapin sang the aria of Don Basilio from Rossini's The Barber of Seville, and the Volga Boatmen's Song in both of which he was in his best form. The orchestra then played an entr'act from Glazounoff's Raymonda and the Dance of the Tumblers from Rimsky-Korsakoff's Snegurotchka.

Mr. Chaliapin's second appearance was in the Coronation Scene and the Death of Boris, two of his most effective operatic excerpts from Moussorgsky's Boris Godounoff. The program ended with the waltzes from Tchaikovsky's The Sleeping Beauty.

At the concert on Feb. 17, the orchestra was conducted by Hans Kindler of the National Symphony, with Bronislaw Huberman as soloist in the first movement of the Mendelssohn Violin Concerto and later in an arrangement of a Chopin Waltz and Sarasate's Romanza Andaluza.

Mr. Kindler began the program with Mozart's Cassation in G and in the mid-

dle played an entr'act from Moussorgsky's Khovantchina. The program ended with two of Brahms's Hungarian Dances. F.

## Clarke Conservatory Sponsors Concert

ROXBOROUGH, PA., Feb. 20.—A concert sponsored by the Clarke Conservatory of Music was given at the First Methodist Church on Feb. 28. Ruth Handbury and Ruth Burroughs, pianists; Marie Hernney, contralto; Margaret Anders, soprano; Sabina Kowalska and Alexander Morsello, violinists, were the soloists.

A sonata by Brahms, Symphonie Espagnole by Lalo and shorter numbers by Chopin, Mendelssohn, Schumann and others were the instrumental works performed. Songs by Rachmaninoff, Rogers, Spross and arias by Puccini, Delibes and Tchaikovsky were also given.

## Felix Fox Gives Recital

Felix Fox, pianist, was the guest artist of the Baltimore Music Teachers' Association at the Woman's Club of Roland Park in a recital on Feb. 16. His program began with a group of Preludes by Bach, Debussy, Chopin and Rachmaninoff, followed by Schumann's Sonata in F Sharp Minor. The program was concluded with Isolde's Love Death, Wagner-Liszt; Capriccio, and Intermezzo by Brahms, his own Fantaisie Lyrique, Philipps' Nocturne and a movement from a MacDowell Sonata.

## Hilger Trio Begins Tour

ALEXANDRIA, VA., Feb. 20.—The Hilger Trio began a new concert tour with a recital here on Feb. 23. Their itinerary includes nineteen engagements in Raleigh, N. C., Memphis, Tenn.; Council Bluffs, Ia.; Columbia, Neb.; Wichita, Kan.; Springfield, Mo.; Chicago and many other cities. They will play on a number of programs, a new Hadley Trio composed especially for them, Tchaikovsky's Trio, Op. 50 and A. Walter Kramer's arrangement for trio of Mendelssohn's On Wings of Song.

## Some Musical Highlights on the Air

(Eastern Standard Time, P. M., unless otherwise noted)

### Sunday:

- 10:30 (A.M.)—Music and American Youth.
- 11:00 (A.M.)—WOR—Eddy Brown and American composers in their sonatas.
- 12:30—WJZ—Radio City Concert.
- 1:15—WOR—Perole String Quartet.
- 2:30—WEAF—Swift Garden Program with Mario Chamlee.
- 3:00—WABC—N. Y. Philharmonic-Symphony.
- 6:00—WABC—Amateur Program.
- 7:30—WEAF—Arco Program with Sigurd Nilssen.
- 8:00—WJZ—General Motors. Distinguished conductors and soloists.
- 8:00—WEAF—Chase and Sanborn. Grand opera in English. Noted singers. Pelletier, conductor. Deema Taylor, commentator.
- 9:00—WABC—Ford, Detroit Symphony and distinguished soloists. Kolar conducting.
- 9:00—WJZ—Silken Strings.

### Monday:

- 2:00—WJZ—NBC Music Guild. Chamber music. Distinguished critic as commentator.
- 8:30—WEAF—Firestone Tire Series with Richard Crooks, Gladys Swarthout, Nelson Eddy.
- 9:00—WABC—Chesterfield with Lucia Borli.
- 10:00—WJZ—America in Music. John Tasker Howard traces history.
- 11:30—WEAF—St. Louis Symphony. Golschmann conducting.

### Tuesday:

- 1:30—WEAF—NBC Music Guild. Distinguished critic as commentator.
- 6:30—WABC—Understanding Music. CBS Appreciation Program with Barlow and soloists.
- 8:30—WJZ—Packard with Lawrence Tibbett.
- 9:00—WJZ—Vicks Program with Grace Moore.
- 9:30—WJZ—Cleveland Orchestra, Rodzinski conducting. (Mar. 12, 1:30 P.M., Apr. 9, no concert.)
- 10:00—WEAF—Palmolive Beauty Box Theatre. Operettas.

### Wednesday:

- 3:00—WJZ—RCA Victor. Noted Soloists.
- 4:15—WABC—Curtis Institute Program.
- 4:30—WJZ—Rocheater Civic Orchestra.
- 9:00—WABC—Chesterfield with Lily Pons.
- 9:30—WJZ—Vince with John Charles Thomas.
- 10:30—WABC—Columbia's Concert Hall. Barlow conducting. Noted soloists.

### Thursday:

- 2:00—WJZ—NBC Music Guild. Chamber music. Distinguished critic as commentator.
- 8:00—WOR—Little Symphony. James conducting. Soloists.
- 10:00—WEAF—Kraft-Phoenix Cheese. Paul Whiteman. Helen Jepson and others.


### Friday:

- 11:00 (A.M.)—WEAF, WJZ—Music Appreciation Hour with Walter Damrosch.
- 3:15—WABC—Minneapolis Symphony. Barlow guest conductor.
- 4:30—WEAF—NBC Music Guild. Distinguished critic as commentator.

### Saturday:

- 11:00 (A.M.)—WABC—Cincinnati Conservatory program.
- 12:30—WABC—Abram Chasins. Piano Pointers.
- 1:45—WJZ—WEAF—Metropolitan Opera.
- 4:00—WOR—Newark Civic Symphony. Gordon conducting. Soloists.
- 8:00—WEAF—Swift and Co. Romberg, etc.
- 8:00—WABC—Roxy and His Gang.
- 9:00—WJZ—Radio City Party.
- 9:00—WEAF—Smith Brothers (Songs You Love) with Rose Bampton.
- 9:00—WABC—Chesterfield with Richard Bonelli.
- 9:00—WOR—Chicago Symphony, Stock conducting. Two hours (alternate Saturdays), beginning Feb. 23.
- 10:00—WABC—Minneapolis Symphony, Ormandy conducting.
- 11:30—WABC—Portland (Ore.) Symphony.

**CHASE**  
**BAROME O**  
**Basso**



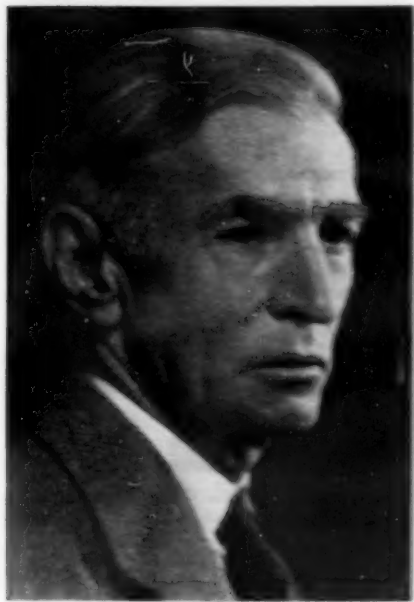
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Free Museum Concerts  
Conducted by Mannes  
to Continue in March



David Mannes, Conductor of Free Orchestral Concerts at the Metropolitan Museum

The Metropolitan Museum's seventeenth season of free concerts will be continued with four programs conducted by David Mannes, on March 2, 9, 16 and 23. This series is made possible through contributions from Edward S. Harkness, John A. Roebeling, and the Julliard Musical Foundation, and one in memory of Florence Blumenthal.

The popularity of the Museum's concerts—the total attendance for the January series being more than 35,000—has been due in large measure to the quality and character of the programs, most of which include an overture, a complete symphony, and several shorter compositions. For the March series the same type of programs will be offered, but a large proportion of the compositions selected have not been played at the Museum before, including Beethoven's Symphony No. 4 in B Flat, Mozart's Symphony in D, the overtures to *The Barber of Bagdad* by Cornelius and to *Glinka's A Life for the Tsar*. Other works appearing on the programs for the first time will be the Ballet Suite by Rameau-Mottl, Two Swedish Folk Melodies by Svendsen, the introduction to *Khovantchina* by Moussorgsky, and the waltz, *Morning Journals*, by Johann Strauss.

Music from Freer Opera Used in  
Tableaux

CHICAGO, Feb. 20.—Music from Eleanor Everest Freer's opera, *The Masque of Pandora*, was used for a series of tableaux vivants presented by members of the Lake Shore Athletic Club under the direction of Mme. Barry-Olova and Richard Kruger on Jan. 27. M. M.

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## ENSEMBLE EVENTS ENGAGE PHILADELPHIA

### Museum Series Under Bailly and Curtis Quartet Appear—Choir Gives Franck Mass

PHILADELPHIA, Feb. 20.—The third concert of the Sunday evening series at the Fairmount Museum of Art, under the artistic direction of Dr. Louis Bailly, on Feb. 10 had the following program:

Ballets for String Orchestra.....Poglietti  
(Arranged by William Strasser)  
Sonata for two violins and string ensemble  
Handel  
Quintet in F for two violins, two violas and  
cello.....Brahms  
Poème for piano and string quartet.....Dupont

The seventeenth century ballet music had some lovely and fragile passages especially a sarabande and allemande. It was conducted by Dr. Bailly with the delicacy demanded by the music. Two youthful violinists, Frederick Vogelgesang and Rafael Pruian, played the Handel with ability far beyond their years, Ralph Berkowitz providing good support at the piano. The Dupont Poème, much influenced by Franck, was well delivered by Marian Head, and Nathan Snader, violins; Virginia Majewski, viola, Harry Gorodetzer, 'cello and Ezra Rachlin, piano. The event of the evening was the finely projected Brahms, in which were concerned the Casimir Quartet, consisting of Charles Jaffe and Endice Shapiro, violins; Miss Majewski, viola, and Victor Gottlieb, 'cello, with Leonard Mogill for the additional viola. They played with the finest of technical co-operation and with genuine breadth of feeling.

The Curtis Quartet, giving a series of six programs covering the major chamber music works of Beethoven, offered in its second appearance on Feb. 13 in the Ethical Culture Auditorium, the Quartet in G, Op. 18, No. 2, and the F Minor Quartet, Op. 95, and the C Minor Sonata, Op. 30, No. 2, for piano and violin. The series, which is under the auspices of the Art Alliance, is the third annual sequence, the first two having been devoted to the entire Brahms chamber music output, and to a chronological exposition of the growth of chamber music through three centuries. In the Sonata, Jascha Brodsky, the first violin, had the skilled collaboration of Martha Halbwachs Massena. In addition to Mr. Brodsky the Curtis Quartet includes Benjamin Sharlip, second violin; Max Aronoff, viola, and Orlando Cole, cello.

Franck's Solemn Mass in A was sung on Feb. 3 in the First Baptist Church, the church choir having the solo assistance of Marian Allen, soprano; Elsie Macfarlane, alto; Leon Lawrence, tenor; Lester Englander, baritone, and Ammon Berkheiser, bass. Alexander McCurdy was at the organ, which was supplemented by harp and a string ensemble.

### Feature Swedish Music

Swedish music was featured at the Feb. 5 meeting of the Matinee Musical Club in the Bellevue ballroom and naturally Grieg was the principal contributor, having nearly half of the dozen program numbers. The string ensemble, Ben Stad director, was heard in good performances of the Huldigungsmarsch from Sigurd Jorsalfar and in some of the accompaniments. The vocal ensemble, Nicholas Douy, conductor, offered Grieg works and a composition set to Sibelius's Finlandia. Acceptable soloists were Lillie Holmstad Fraser, contralto; Henrietta Scott and Minerva Crossman in duets; Olive Marshall, soprano, and Marcella North, pianist. The

second half of the program was devoted to Scandinavian folk dances by the graceful Littlefield Ballet, Caroline Littlefield, director.

The Frankford Symphony Society gave its winter concert on Feb. 7 in the High School auditorium. Composed mainly of talented amateurs, and now more than a score of years old, the group plays excellently, indicating frequent and thorough rehearsal. J. W. F. Leman is the conductor. His program included the Martha overture, the Suite No. 2 from Carmen, Waldteufel's Estudiantiana waltzes and Arthur Lang's Fantasie Orientale. There were two soloists, Miriam Young, who gave Santuzza's Voi che sapete and other songs and E. Laura Hannum, pianist, whose most brilliant number was the Polonaise No. 2 of Wieniawski.

The program of the Feb. 12th concert of the Philadelphia Music Club was contributed by artist members of the organization, members of which filled the Bellevue ballroom. Debussy numbers were well played by Violet d'Imperio, Dorothy Royaleng, contralto, was heard in Brahms and other compositions, accompanied by Ruth Burroughs. Walburta Horn, soprano, gave with knowledge of the form, Lieder by Schumann, Zella Cody accompanying. William V. Bassie, tenor, was heard in La Donna e Mobile and other numbers, with Theodore Walstrum as an efficient accompanist.

### Bach Commemoration

William E. Smith, assistant music critic of the *Evening Ledger*, co-operated on Feb. 12 with Alexander McCurdy, organist, in a program devoted to the Bach anniversary. Mr. Smith discussed Bach as the master organist, giving a brief but informing background of his career and an analysis of his greatness. His talk was illustrated by Mr. McCurdy, at the organ of the Second Presbyterian Church, with appropriate choral preludes and other works including the great Passacaglia in C Minor.

Elizabeth Hipple in her annual recital on Feb. 14 in the Academy Foyer revealed progress of her artistry and maturing of her talent over her previous recitals. Her best work was done in the Appassionata Sonata, a bit studied, but not deficient in the emotional demands of the last movement. Her Chopin, revealed in the Fantasie, Op. 49, was more than efficient and its difficulties were easily dismissed as were those of a Saint-Saëns Caprice on Ballet Air from Gluck's Alceste. Other numbers capably delivered were the Henselt Etude, Were I Bird to Thee I'd Fly, two Schubert compositions and the G Minor Prelude of Rachmaninoff.

The Philadelphia Forum presented Feodor Chaliapin at the Academy on Feb. 6 in his first Philadelphia appearance in several seasons. A big audience greeted the great Russian bass, whose verve and vitality belied his advancing years while his artistry covered any decline in tone. His program was exclusively Russian except for the Basilio Calumny aria from Barber of Seville and the Catalogue aria from Don Giovanni. In Ivan Basilevsky he had an excellent accompanist.

The Philadelphia Chamber Orchestra opened its season of three concerts on Jan. 30 in the Ethical Culture Auditorium, confirming the promise indicated at its experimental concert last spring. The group consists of seventeen string

players of the younger musicians of the city with additional artists of the same generation as called for in the works played. Its purpose is to give laboratory performance of works by young composers and, out of those tried, to offer public performance of compositions of the most merit. In addition, works of established distinction for chamber ensemble are given. The current program selected by a committee of which Arthur Cohn, of the Stringart Quartet was chairman, comprised a Concerto Grosso of Geminiani, Bach contemporary; motets of Vittoria, the cantata, Orphee, of Clerambault; a concertino in modern idiom, effectively developed, for flute, celesta harp and strings by Otto Luening, who played the flute part; Bela Bartok's Rubanische Volkstänze, and Eugene Goossens's Concertino for Strings, charmingly composed with a wide variety of tone color within the limited scope of the instrumentation. Isadore Freed conducted with ability and other participants were Ethel Codd Luening, soprano, Victoria Murdock, harpist, and Joseph Allard, pianist.

### Harpsichord Recital

Hans Schumann gave an unusually interesting harpsichord recital on Feb. 13 in Irvine Auditorium of the University of Pennsylvania, in the weekly series of programs by faculty members of the department of music of the school of fine arts. Prof. Schumann's skilled fingers brought charm, despite the (to modern ears) attenuated tone of the instrument, to works of Bach, Daquin, whose Coucou was one of the most effective of the evening, Scarlatti and others. Later he improvised on the antique instrument and ended with an original Dance Suite, Op. 23, written directly for the harpsichord. A group of slender young dancers provided choreography.

Lily Pons has been heard often enough in opera here to make familiar her amazing and flexible facility in coloratura music, but at her recital on Jan. 17 in the All-Star Concert series, she showed her fine ability in interpreting lyric works. The Academy of Music was packed and the stage had a full complement of filled chairs. Her program was more than ordinarily replete with highly favored operatic arias including the Caro Nome, the Mad Scene, Una Voce poco Fa as well as others from the Magic Flute, Rameau's Les Indes Galantes, and Lakmé. All were vociferously applauded and only little less enthusiasm greeted such lyric offerings as Gretchaninoff's Cradle Song, Saint-Saëns's Le Bonheur est Chose Legere and Pergolesi's Se Tu M'Ami. Among the encores were the Liadoff Music Box and a dazzling Rossini Tarentelle, sung on syllables, but without words. Arpad Sandor was the acceptable accompanist and Luigi Alberghini, the obbligati flautist.

W. R. MURPHY

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# The Manhattan Concert Fortnight

(Continued from page 26)

## Bartlett and Robertson in Unusual List for Two Pianos

Ethel Bartlett and Rae Robertson, pianists. Town Hall, Feb. 10, afternoon:

Sonata in D.....Mozart  
Sleepers Awake (Arr. by W. G. Whittaker);  
The Glad Tidings are True; Sheep May  
Safely Graze (Arr. by Mary Howe); In-  
vention in F (Arr. by Cyril Scott)....Bach  
Jeux d' Enfants.....Bizet  
(One Piano, Four Hands)  
Theme and Variations.....Sinding

Among the most highly prized givers of programs of music for two pianos, is this artist pair, who surpassed themselves in the above list. Not only did they reveal their perfectly adjusted ensemble and their unusual gifts as pianists, but they provided a program of great interest. Following their Mozart, which was entirely in character, they offered a Bach group of four superbly made transcriptions. Mrs. Howe's treatment of the second and third items deserves all praise, as does the Whittaker version of Sleepers Awake. Cyril Scott, without altering any harmonies, has made a freer transcription than the others; it is a rousing good one, at that. So prolonged was the applause after the Bach group that an extra was granted, a fine transcription of his Jesu, Joy of Man's Desiring.

As for the Bizet suite of twelve brief pieces, familiar to some of us in his orchestral version, what Miss Bartlett and Mr. Robertson did with them was truly a *tour de force*. One hears four hands playing at one piano very rarely in concert. On this occasion it was an infinite pleasure, for the artists had prepared the work so that it fairly scintillated in their hands. It is music of no great importance, but it has unmistakable charm, Gallic elegance and a surprisingly marked influence of Schumann in several of the movements.

After the Sinding Theme and Variations, a solid and well planned work, played magnificently, encores were granted to satisfy the demands of the audience, which was as large as it was outspoken in its praise. A.

## Bertha Shultz in Violin Recital

Bertha Shultz, violinist, accompanied by Boris Jivoff, pianist, gave a recital in Steinway Hall on the afternoon of Feb. 10. Miss Shultz was at her best in Handel's Sonata in D and Bach's Loure and Gavotte for violin alone. In the Tchaikovsky Concerto her intonation was frequently inaccurate, probably due to her not unpraiseworthy effort to maintain a large and full tone. The program was completed with Berezowsky's Orientale; de Falla's Danse Espagnole, Borisoff's Arabian song, played in New York for the first time, Korngold's March der Wache and Bazini's La Ronde des Lutins. P.

## Carmela Ippolito Gives Recital

Carmela Ippolito, violinist, gave a recital of interest at the Barbizon on the afternoon of Feb. 10, with Bernard Frank at the piano. Miss Ippolito won the approval of her audience in a well-chosen program which included a sonata by Fauré, Mozart's A Major Concerto and short pieces by Monti, Chasins and Vieuxtemps. D.

## The Curtis String Quartet

The Curtis String Quartet was heard in the Town Hall on the evening of Feb. 10. These four young men—Jascha Brodsky and Benjamin Sharlip, violins; Max Aronoff, viola, and Orlando Cole, cello—show a superior order of ensemble playing as reflected in this performance which included the Brahms Quartet in B Flat, Op. 67, Ravel's Quartet in F and the



Andres Segovia Returned in a Recital of Guitar Music

Beethoven Rasoumoffsky Quartet in E Minor, Op. 59, No. 2.

By far the best work of the evening came in the Ravel composition which was set forth with a lightness and delicacy of touch as well as a feeling of individuality within cohesion entirely appropriate to the modern French idiom. Moreover, a want of leadership ordinarily invested in one of the performers, was not so much in evidence in this work as it was, for instance, in the Brahms. There one felt a certain reticence and uncertainty of ensemble, traceable in part, no doubt, to delay in the "warming up" process. Confidence and unity grew however, as the program moved on, and the concluding work of Beethoven was given with excellent effect. Throughout, one was conscious of judiciously considered, carefully developed and expertly trained musicianship in group playing. The quartet was well rewarded with applause by the appreciative audience. R.

## Martha Graham and Group in Dance Recital

Martha Graham and her dance group, assisted by Louis Horst, pianist; Marian Rich, soprano; Simon Rady, baritone, and a small orchestra, gave their third dance recital of the season at the Guild Theatre on the evening of Feb. 10. Two new works, Praeludium, with music by Paul Nordoff and Course, with music by George Antheil, were particularly of interest on a program that eloquently told of the unflagging artistry and creative ingenuity of Miss Graham.

The former was a buoyant dance, excellently calculated in both spirit and rhythm to stimulate further interest in the ideas of Miss Graham. Course, a swift, spectacular work, is better than its music. Fortunately the choreography possesses the spontaneity and spirit that the music lacks.

The remaining items, Dance in Four Parts, Sarabande, Celebration, Frenetic Rhythms and American Provincials were given at previous recitals this season and together with the beautiful, if familiar Lamentation, were welcome additions to the program. P.

## Walfrid Volpi Leuto in Recital

Walfrid Volpi Leuto, Finnish baritone, gave a recital in Steinway Hall on the evening of Feb. 10, singing Thanks Be to Thee, from Handel's cantata, Israel in Egypt; Un Certo non so che by Vivaldi, three Schubert Lieder, the Recitative and Aria from Verdi's Don Carlos, a group of Finnish songs by Sibelius, Kilpinen, Kuula and others; La Mantilla by Alvarez, two songs by Tosti, The Last Hour by A. Walter Kramer and several other works. He was naturally at his best in the group of Finnish songs, but in a recital so diverse as this, praise must also be given for Mr.

Leuto's dramatic and thoughtful interpretations of the Schubert songs and his notable singing of the Verdi excerpts. Vladimir Padwa accompanied. P.

## Pons in Fourth Beethoven Association Concert

The Beethoven Association, in its season's fourth concert at the Town Hall on Feb. 11, commemorated the 250th anniversary of the birth of Bach and Handel in the presence of a large audience, and also presented Lily Pons for the first time at its concerts.

Bach's Fifth Brandenburg Concerto in D, the one for harpsichord, flute, violin and string orchestra, was admirably performed by Ralph Kirkpatrick, Georges Barrère and Lea Luboshutz, with Leon Barzin conducting. Later in the evening the famous Double Concerto was finely given by Mme. Luboshutz and Louis Persinger, with a larger string group under Mr. Barzin's baton supplying the accompaniment.

Handel's rarely heard Trio in E for two violins and harpsichord, nobly presented by Mme. Luboshutz and Mr. Persinger, with Mr. Kirkpatrick assisting, proved to be a composition of profound beauty.

Miss Pons was received with acclaim for her singing of a group of pieces by Campra, Mozart, Weber and Bishop's Lo, Here the Gentle Lark, ably assisted at the piano by Arpad Sandor, followed later by her brilliant delivery of the aria, Una voce poco fa from Rossini's The Barber of Seville. In the Bishop piece Mr. Barrère played the flute obbligato enchantingly. A.

## Madeline Monnier Heard in Recital

Madeleine Monnier, French 'cellist, appeared in a recital at the Barbizon-Plaza on the evening of Feb. 11 in a program that included a sonata by Andrea Caporale, Bach's Suite for solo 'cello in G, a ballade by Cyril Scott, Alla Gitana by Dukas, works by Brahms, Boccherini, Ravel and others. The Scott and Dukas works had their first performances in this country, the Scott music being dedicated to the performer.

Miss Monnier's interpretations were enhanced by a more than adequate technical ability and her tone, which was large, satisfied particularly the demands of the works of Ravel, Scott and Dukas. She revealed herself as an artist of excellent taste and quiet refinement. The accompanist was Edward Harris. P.

## Nita Gale Makes Debut

Nita Gale, soprano. Solon Alberti, accompanist. Town Hall, Feb. 12, afternoon:

Del mio Core from Orfeo.....Haydn  
The Smiling Dawn from Jephtha.....Handel  
Wonne der Wehmuth.....Beethoven  
L'ai-je bien entendu from Iphigenia in Aulis  
Gluck  
Gretchen am Spinnrade.....Schubert  
Die Soldatenbraut.....Schumann  
Lasst mich ruhen.....Liszt  
Hinaus.....Ries  
C'est l'Extase langoureuse.....Debussy  
Chevaux de Bois.....Debussy  
Le Reveil de la Mariée.....Alin  
Le Jardin des Bambous.....Chabrier  
España.....Chabrier  
Unto all Things Voice is Given.....Kramer  
Dreams.....Krah  
Five Eyes.....Gibbs  
Four Thumb-Nail Sketches (from the Japanese).....Alberti  
El Zingaro.....Alberti

It was a decidedly happy debut that Miss Gale made on this occasion, not only for



Underwood & Underwood  
Harry Gilbert Led The Amphion Society in a Program of Choral Works

the praiseworthy singing which she did, but for the future which her performance promised. Obviously nervous in her opening numbers, the singer warmed up as the program unfolded, bringing to her German group not only vocal charm, but a nice feeling for interpretation. She is to be commended for reviving these little heard Liszt and Ries songs. Appropriate expression, too, was observed in her French lyrics, notably the Alin song, which she did with great delicacy and the vocal version of Chabrier's España, quite as brilliant in its condensed way as in its orchestral setting, which she sang with great abandon and fire.

Serious application to the development of her upper tones, attention to breath support in her middle voice, and keener calculation of dynamics, so that her *pianissimo* will have a realer carrying power, are matters which should engage her, for she possesses splendid material. In her songs in English she won hearty approval, as well as in the other groups, notably in the set of Four Thumb-Nail Sketches and El Zingaro by her accompanist, with whom she shared the applause. These Alberti songs were justly admired in this, their first New York hearing. Mr. Alberti also played the accompaniments artistically. Encores were demanded and granted at the close of the recital. W.

## Second Goldsand Recital

Robert Goldsand, pianist. Town Hall, Feb. 12, evening:

Chorale Prelude.....Bach  
Rondo.....Hummel  
Fantasy in C.....Schubert  
Paganini Variations.....Brahms  
Sonatine.....Ravel  
March.....Prokofiev  
Raindrops.....Palmgren  
Danse Macabre.....Saint-Saëns-Liszt  
La Campanella.....Liszt

Mr. Goldsand achieved here a performance of an uncommon individuality and freshness of viewpoint which gave it a place of distinction among the piano recitals.  
(Continued on page 30)

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## The Manhattan Concert Fortnight

(Continued from page 29)

citals of the season. The player's technique and interpretative ideas were assets which inclined the listener to superlatives. Nothing, of course, could have been better calculated to disclose sheer digital virtuosity than the Brahms variations. Glissandos (whether single or double) wide leaps, rapid single note figures, octave passages, all were discharged with easy grace, and the more rapid sections were taken at almost incredible tempi. The physical demands, however, did not obscure coloristic or modal differences between the movements.

The Schubert Fantasy was an unfortunate choice musically, but the Bach and the Hummel as well as the Ravel served to reveal another phase of Mr. Goldsand's pianism—his sharp perspective and fine delineation of form. Moreover, he was meticulous in the matter of tone quality, which was invariably beautiful and variegated considerably beyond the usual. The applause was indicative of the deep impression made upon a practised audience.

R.

### Harriette Cady Gives Benefit Recital

Harriette Cady, pianist, gave a recital which was partly for the benefit of the MacDowell Colony at Peterboro, N. H., in Steinway Hall on the afternoon of Feb. 13. Miss Cady's program was an exacting one and was given with taste and complete mastery of the instrument. Beginning with a group by Gluck-Brahms, Scarlatti and Bach, she also offered works by Scriabin, a group by MacDowell and pieces by Mompou and Paderewski. A large audience was in attendance.

D.

### Henriette Michelson Plays All-Beethoven Program

Ardent followers of Beethoven were granted the opportunity to hear four of the master's piano sonatas played by Henriette Michelson on the evening of Feb. 13 in the Town Hall. In the Op. 2, No. 3 in C, she established unmistakably the fact that she possesses a technique more than sufficient to cope with its demands from the most imperceptible gradations of tone to those joyous outbursts so characteristic of Beethoven.

Miss Michelson retained throughout the program, and particularly in the Op. 57 and the Op. 111, all the brilliance and dexterity she showed earlier in the evening, adding a breadth and nobility of tone that was particularly noteworthy in the Adagio of the C Minor Sonata. The Op. 31, No. 2 was the other work played. A large audience applauded unreservedly.

P.

### Amphion in Second Concert of Season

The Amphion Society, Harry Gilbert, conductor, with Shirley Sinclair, contralto; Paul Brunet, tenor; the Amphion Male



Ortha

Roger Sessions Was Represented by a Piano Sonata on a League of Composers Program

Quartet and Rafael Mertis at the piano, gave its second concert of the season at the Waldorf-Astoria on the evening of Feb. 13.

Seven Greek Pastoral Scenes by Horatio Parker, with solos by Ann H. Monson, Marie Wendel and Marie Ludeman began the program, followed by Il Mio Tesoro Intanto from Mozart's Don Giovanni; I Shall Return, by Schipa, and Separation, by Beach sung by Mr. Brunet with excellent intonation and dramatic insight. Three Musical Parodies by Herbert Hughes for men's voices preceded three songs by Gretchaninoff, Tchaikovsky and Rimsky-Korsakoff, that were sung by Miss Sinclair with commendable poise and artistry. The remainder of the program included spirituals, works by Harvey Enders, K. Schindler, Clokey and others.

P.

### Feuermann Heard Again

Emanuel Feuermann, 'cellist. Fritz Kitzinger, accompanist. Town Hall, Feb. 15, evening:

Adagio and Allegro .....	Handel
Variations .....	Tartini
Sonata in A .....	Beethoven
Suite in G for 'cello alone .....	Reger
Baal Schem .....	Bloch
Menuet .....	Ravel
Rondeau .....	Dvorak
Tarantella .....	Piatti

Although slightly less interesting than his first program last month, this list of Mr. Feuermann's again served to illustrate the manifold gifts and prodigious technique of the Austrian 'cellist. Then, too, there was the Beethoven for musical comfort, a less profound Beethoven, warmly and movingly played. Mr. Kitzinger co-operated



Vogelsang

Frederick Jacobi's New String Quartet Was Performed at a League of Composers Concert

ably. Outstanding in brilliance in the first half of the concert were, of course, the Tartini Variations, which proceeded with breath-taking virtuosity and scrupulous attention to each mood and its revelations.

The Reger Suite, as full of complexities as a major problem in mathematics, was negotiated with the utmost ease and probably gave the many 'cellists in the audience much to think about. Then, for relaxation, the smaller pieces, plus encores, sent the audience away in a mood of exhilaration which mounted all through the evening to a climax of applause at the end.

Q.

### Andres Segovia Heard in Recital

Andres Segovia, guitarist, gave a recital in the Town Hall on the evening of Feb. 16, after an absence of four years. Among the novelties were the Petite Suite in D by R. de Visée, a Gigue (written originally for the lute) by S. L. Weiss and the Suite Riojana by Torroba dedicated to Mr. Segovia. These three works were played for the first time in New York.

Mr. Segovia's flawless and astounding technique, his unerring sense of rhythmic and dynamic modulation, particularly in the Prelude, Fugue and Loure by Bach (written originally for the lute), aroused one of the largest audiences of the season to rapturous applause. Tarrega's harmonious Etude in A, Granados's Dance, Albeniz's Sevilla and a Minuet by Haydn completed the program. The delicacy and charm with which Mr. Segovia performed this last caused the audience to demand its repetition.

P.

### Workmen's Circle Chorus Celebrates Twenty-Fifth Anniversary

The Workmen's Circle Chorus, Lazar Weiner, conductor, gave a concert in Carnegie Hall on the evening of Feb. 16 in celebration of the twenty-fifth anniversary of the Workmen's Circle Sanitarium. Toscha Seidel, violinist, was the featured soloist and the chorus was assisted by Minna Ysaeva-Tulchin, soprano; Moshe Rudinov, baritone; Max Spivak, tenor and a string orchestra.

The concert began with the Workmen's Circle Hymn and Oath for chorus and orchestra, by Meyer Posner, followed by brief talks given by M. Golding, J. Weinberg and J. Baskin. Mr. Seidel played Beethoven's Romance in G, a Scherzo by Dittersdorf-Kreisler; a Rondo by Mozart-Kreisler; Bloch's Nigun; Anitra's Dance by Grieg-Seidel and other works. He was warmly applauded for his excellent interpretations and evident artistry.

A novelty on the program was the first manuscript performance of Lazar Weiner's Legend of Toil for soprano, baritone, tenor, chorus and orchestra. The program concluded with Miriam's Song of Triumph by Schubert, and the Internationale. Herbert Jaffe assisted at the piano for Mr. Seidel and Mauro-Cottone was at the organ.

P.

### Arthur Loesser Returns in Recital

Arthur Loesser, pianist. Town Hall, Feb. 17, afternoon:

Three Sonatas: in B Flat, F Sharp and C	Scarlatti
Andante .....	Haydn
Gigue .....	Mozart
Sonata in D .....	Mozart
Sonata in C, Op. 1 .....	Brahms
An Epic; Resignation .....	Godowsky
La Puerta del Vino; Ondine .....	Debussy
Variations on a Theme by Halévy, Op. 12	Chopin

Mr. Loesser, who is now a resident of Cleveland, was greeted by a large and cordial audience on Sunday afternoon, when he made his reappearance in recital in his home city. From the beginning of his first group he demonstrated that he has a special sympathy with the music of the early classics and that his touch is peculiarly adapted for it. The three Scarlatti sonatas were played with great delicacy and clarity and with subtle moulding of the phrase. The Haydn Andante and the Adagio of the Mozart sonata, too, were replete with nuance, and the entire sonata was held strictly within its proper tonal dimensions. The playing of this entire group was outstandingly musical and convincing.

The Brahms sonata was lucidly set forth from a structural standpoint and the tempi were well chosen, but the pianist's tone lacked the requisite depth and sonority for this orchestrally conceived early work of Brahms. Nor did Mr. Loesser seem as closely identified with the spirit of the work as he had with that of the earlier composers.

The final group made heavy demands upon the recitalist's technical resources but they were met with ease, the Godowsky and Chopin numbers being particularly well done. The two Godowsky pieces occasioned a special ovation for the composer, who was present, and Mr. Loesser repeated the second of them in response to the general demand. The demonstrative audience elicited several extra numbers at the end of the program.

C.

### Maganini Gives Anglo-American List

The diverting novelty and variety which Quinto Maganini injects into the programs he selects for his Chamber Symphony concerts suffered no relapse in the list performed in the Town Hall on the evening of Feb. 17. The opening work, London Street Cries, a surprising bit of modern realism by seventeenth century Orlando Gibbons, set the standard immediately with its fabric of calls announcing such prosaic matters as onions, oysters and old shoes, in sweet melody. Here the orchestra had the assistance of Theodore Johnson, soprano; Millicent Russell, mezzo soprano; Arthur Bailey, tenor, and Sidney Ballinger, bass.

A late Delius composition, Air and Dance, reflected the influence of the composer's stay in America in the negroid character of its melody. H. Waldo Warner's The Broad Highway, depicting in seven movements the pastoral impressions of a wayfarer, received its world premiere at this concert. Frankly program music in modern inflections, the suite, at first hearing, seemed to have little to distinguish it from much other material of similar character. A final group by contemporary Americans brought William Grant Still's Africa—Land of Romance, Carl Ruggles's Lilacs, Mary Howe's Sand, Daniel Gregory Mason's Free and Easy Five Step, Lamar Stringfield's Cripple Creek, Mr. Maganini's Cynara (sung by Robert Crawford, baritone, with orchestral accompaniment), and the first performance of John Tasker Howard's Foster Sinfonietta, in which well known melodies of Stephen Collins Foster are utilized to good, if not striking, effect.

R.

### First of Composers League Series

Frederick Jacobi's Quartet No. 2 was introduced by the Pro Arte String Quartet at the first of a series of contemporary chamber music recitals sponsored by the League of Composers at the French Institute on the evening of Feb. 18. The members of the quartet are O. Onnou and L. Halleux, violins; A. Prevost, viola, and R. Maas, 'cello. Coming at the end of a program which included Bartok's Quartet

(Continued on page 31)

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## Orchestral Concerts

(Continued from page 10)

## Huberman Soloist with Philadelphia Orchestra under Klemperer

Philadelphia Orchestra, Otto Klemperer, conductor. Soloist, Bronislaw Huberman, violinist. Carnegie Hall, Feb. 19 evening:

Overture to Anacreon.....Cherubini  
 Concerto in D, Op. 77.....Brahms  
 Mr. Huberman  
 Symphony No. 3 in E Flat (Eroica).....Beethoven

In a concert of so variable quality, it is impossible to give blanket judgments of anything that passed, or to indulge in generalities regarding the work of the several executants. The performance of the Overture—well mated, historically, with the Eroica—promised an evening of orchestral superlatives. From the first beat, the ensemble responded with verve and precision to the conductor's baton, the widely-famed resonance and muscularity of the string sections were immediately in evidence, and the dramatic reading was everything that could be desired.

But with the concerto and the symphony came various questionings. So high have been the standards of Mr. Huberman's other performances during the season, that one anticipated nothing less than perfection on this occasion. But a temporary aberration must be recorded. Although the interpretation was dazzlingly brilliant, and Mr. Huberman underscored salient points with an authority possible only to one of his attainments, his bowing did not exhibit its accustomed certainty, intonation was not without flaw, and the character of his tone wanted its usual ingenious purity and intensity. Mr. Klemperer provided an excellent accompaniment, conducted (as were the other scores) from memory.

A certain perfunctoriness was evident also in the Eroica, to be credited to the orchestra rather than the conductor. Attacks, particularly in the winds, frequently were ragged and the *esprit de corps* was not at high tide. Nevertheless, Mr. Klemperer's conception of Beethoven's favorite symphony merited a full measure of praise. The infinite delicacy and fragility of the Scherzo, and the grandeur of the variation finale were specific triumphs.

R.

## Juilliard School Gives Sixth Concert Illustrating Concerto

The sixth concert of the series at the Juilliard Graduate School illustrating the Literature of the Concerto, was given on the evening of Feb. 15, the school orchestra led by Albert Stoessel and Ernest Hutcheson. The program began with Mozart's G Major Violin Concerto with Louis Persinger as soloist. Risé Stevens, contralto, sang Bach's solo cantata, Strike, Thou Hour Immortal, and Lambert's The Rio Grand. Judith Sidorsky was the pianist in the latter. The final number was the Schubert-Liszt Fantasy in C with Alexander Siloti as soloist.

## Rubinstein Club Gives Concert at the Waldorf-Astoria

The Rubinstein Club gave a concert on the evening of Feb. 19 in the Waldorf-Astoria with W. A. Goldsworthy conducting the choral group. Shura Cherkassky, pianist, and Marcel Hubert, 'cellist, were the assisting soloists. The program began with the Invocation to Orpheus by Peri, followed by Purcell's Hark! The Echoing Air, and the Old Irish Air, Follow Me Down to Carlow.

Mr. Hubert played a group of works by Bach, Mozart, Popper, Fauré, Ravel and others. He was assisted at the piano by Arpad Sandor. Mr. Cherkassky and Mr.

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Ethyl Hayden Was Soloist with the National Orchestral Association

Hubert played Rachmaninoff's Sonata Op. 19 and the former a group of works by Bach, Beethoven and Albeniz.

The club sang Goldsworthy's How Do I Love Thee, The Son of Mary, by Diack; The Desire, by Colin Taylor and other works with admirable ensemble effect. The playing of both Mr. Cherkassky and Mr. Hubert merited enthusiastic applause. Kathryn Kerin Child was the club accompanist and Hugh Mac Amis was at the organ.

Y.

## OPERA AT HIPPODROME

## Popular Works Draw Large Crowds to New York House

Carmen was repeated at the Hippodrome by the Chicago Opera Company on the evening of Feb. 16, and Cavalleria Rusticana and Pagliacci on the following evening. Louise Caselotti repeated her striking performance of the Merrimée-Bizet heroine with Rosa Di Giulio as Micaela, Bernardo De Muro as José and Giuseppe Interrante as Escamillo. The cast was completed by Louise Cronheim and Ivy Dale and Angelo Angelini, Ludovico Oliviero and Nino Ruisi. In the Sunday night double bill the singers in Cavalleria Rusticana were Elda Ercole as Santuzza, Luigi Ruffino as Turiddu and Angelo Pilotto, with Alice Haeseler and Elvira Helal. In Pagliacci the cast was composed of Rosa Calvano as Nedda, Giuseppe Radaelli as Canio; Mr. Pilotto as Tonio and Messrs. Oliviero and Angelini. Giuseppe Bamboschek conducted both performances.

Verdi's Aida was sung at the Hippodrome on the evening of Feb. 10, before an audience of unusual proportions under the baton of Giuseppe Bamboschek who also conducted Faust the previous evening. Singers in the Verdi work included Caterina Jarboro, Louise Caselotti, Pasquale Ferrara, Angelo Pilotto, Nina Stull, Nino Ruisi, Foster Miller and Lodovico Oliviero. In Faust were Lola Monti-Gorsey, Georgia Standing, Alice Haeseler, Rolf Gerard, Mr. Ruisi, Giuseppe Interrante and Mr. Oliviero.

## Hanson Work to Receive Premiere at Ann Arbor Festival

ROCHESTER, Feb. 20.—A new work, Three Songs from Drum Taps for chorus, baritone and orchestra, by Dr. Howard Hanson, will be given its first public performance at the Ann Arbor Festival during the third week of May. The subtitles are Beat, Beat Drums; By the Bivouac's Fitful Flame and To Thee, Old Cause. The texts are excerpts from the civil war poems of Walt Whitman. The orchestra will be the Chicago Symphony, conducted by Dr. Hanson for this premiere in place of Frederick Stock, the regular leader of the Chicago forces.

## New York Concerts

(Continued from page 30)

No. 4, five songs by Nicolas Nabokoff, and Rogers Sessions's piano sonata, Mr. Jacobi's work brought the first consecutive thirds (recognizable as such) of the evening, and hence seemed almost mid-Victorian in comparison to the foregoing. With its modernism kept well in the background, the three-movement quartet disclosed very interesting material particularly in the second movement, Andante Elegiaco, and received a sensitive interpretation at the hands of its expert performers.

Mr. Nabokoff's songs, well sung in this first presentation by Anna Leskaya, with Harrison Potter at the piano, were Russian in character and differed little from the accepted vocal mold except in the accompaniments. Mr. Sessions's Sonata, (another first performance) played by John Duke, began with almost Mozartian simplicity of style, developed ponderable radicalisms, but seemed shallow in sheer musicality. It remained for the Bartok Quartet to reveal, with amazing vigor, the extremities of atonality and abstraction.

R.

## Ransome and von Steuben in Joint Recital

Edward Ransome, tenor, formerly of the Metropolitan, and Maude von Steuben, soprano, were heard in a joint recital in the Town Hall on the evening of Feb. 19. Mr. Ransome began the program with Sarti's *Lungi dal caro bene*, Caccini's *Amarilli* and Handel's *Largo*, later singing with notable ease and a fresh vigor an aria from Verdi's *La Forza del Destino*, two songs by Respighi and two by Monroe Young.

Miss von Steuben sang an air from Weber's *Der Freischütz*, *Liebe* by Max Schillings, Debussy's *C'est l'extase langoureuse*, Pamina's aria from Mozart's *Magic Flute*, Pierné's *Le Moulin*, *The Last Hour* by A. Walter Kramer, *From India* by Harriet Ware and other songs that gave ample proof of the range and versatility of her voice. The artists concluded the program with the Duet from Act 1 of Verdi's *Otello*, magnificently sung. Miguel Sandoval accompanied.

P.

## Slenczynski in Town Hall Benefit

Ruth Slenczynski, pianist. Town Hall, Feb. 20, evening:

Prelude from Partita No. 3 for violin....Bach (Transcribed by Josef Slenczynski)  
 Thirty-two Variations in C Minor...Beethoven  
 Rondo Capriccioso in E, Op. 14...Mendelssohn  
 Arabesque in C, Op. 18.....Schumann  
 Moment Musical in F Minor, Op. 94, No. 3;  
 Impromptu in E Flat, Op. 90, No. 2  
 Concert Study.....Schubert  
 Nocturne in E Flat, Op. 9, No. 2; Sonata  
 in B Flat, Op. 35.....Chopin

As the fifth event in the Town Hall Endowment Series, and as her second and last appearance in New York this season, the ten-year-old prodigy sat again at the piano to bedazzle and confound a large audience, in which budding young musicians of Miss Slenczynski's own age were prominent. The marvelous kinesthetic control and technical maturity of wonder-children never fail of their powerful effect, and only the opening Bach Prelude was

required to inspire the average listener with awe. It was, in truth, a remarkable performance. An unbelievably big tone, manual technique which seemed effortless and almost unconscious in its fluency, and a remarkable feeling for the movement and architecture of the work, attest her musical precocity.

Much the same thing was true of the Beethoven Variations. Light works, such as the Mendelssohn Rondo and Schubert's Moment Musical, are particularly her forte, though some fault may be found with a kind of mechanized interpretation and variability of tempi. The Chopin Sonata seemed a little beyond the intellectual ken of Miss Slenczynski, but years and experience may bring a fuller realization of such works as this which represent interpretative problems more than technical ones.

R.

MARION COX, contralto. Carl Oberbrunner, accompanist. The Barbizon Feb. 5, evening. Arias from The Huguenots and Shanewis. Song groups in Italian, French, German and English.

HARRY LOSSEE, dancer. Hotel Esplanade, Feb. 6, evening. Interpretations to music by Prokofieff, Szymanowski, Brahms, Debussy, Scott, Engel and others.

IRENE GRIFFITHS, pianist. Barbizon, Feb. 12, evening. Bach's French Suite, No. 6 in E, Schumann's Etudes Symphoniques, five works by Brahms and four Rachmaninoff Preludes.

SCHUBERT TRIO: BERTHA SHULTZ, violin OLGA SAPIO, piano; CONSTANCE VEITCH, 'cello. Barbizon, Feb. 17, afternoon. Trios by J. M. Leclair, E. Schuett, and shorter works by Arensky, Arbos, Juon and Dvorak.

CHARLOTTE HARRIMAN, contralto. FRANK CHATTERTON, accompanist. Barbizon, Feb. 19, evening. Songs by Massenet, Hahn, Pierné, Holmes, Schumann, Schubert, Brahms, Wolf, Rachmaninoff, Hughes and others.

## Joseph Levine Plays at MacDowell Club

Joseph Levine, pianist, a winner in one of the MacDowell Club's Young Artists Contests, gave a recital in the club's auditorium on the evening of Feb. 11.

Mr. Levine began his program with the Busoni arrangement of the Bach Chaconne and followed this with the Appassionata Sonata of Beethoven, a group of Chopin and pieces by Liszt, Debussy, MacDowell and Stravinsky.

The young pianist demonstrated by his capable playing and his evident musicianship that he was worthy of the award given him. His performance throughout was interesting and his technical efficiency above the ordinary.

D.

## Kitty Cheatham Gives First in Series of Informal Talks

Kitty Cheatham, diseuse, gave the first in a series of three informal talks on Russia, England, France, the Scandinavian countries and Iceland on the morning of February 12 at the Great Northern Hotel. Miss Cheatham was assisted by Egon Petri, Dutch pianist, who admirably illustrated the program. The remaining talks were to be given on Feb. 19 and 26, with other distinguished artists assisting.

P.

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## GOLDEN GATE LAYS OPERA SCHOOL PLANS

### San Francisco Cast Gives Lakmé and Butterfly — Artist Recitals Numerous

SAN FRANCISCO, Feb. 20.—An important forward step was taken on Feb. 11 by the Opera Association when a performance was given to establish a chorus foundation. The second act of *Butterfly* and the second of *Lakmé* were produced by resident singers in the San Francisco Opera Company's settings.

The Japanese heroine was depicted with visual conviction by Toshiko Hasegawa who had the further asset of a genuinely lovely voice. Eva Gruninger was the Suzuki, Jack Howell a convincing Sharpless, Amerigo Frediani the Goro, Harrison Ward the Prince and Myrlin Bruce, Trouble.

*Lakmé* brought Emily Harding in the title role again, and a bass of sterling gifts, Henri Sheoff, made a hit as Nilakantha. Others in the cast were Raymond Marlowe (succeeding Mario Chamlee) and others of the cast of last December: Jack Howell, Georges Simondet, Jeanne Gustin Ferrier, Olga Callahan, Helene Strause, Max Lorenzini and Amerigo Frediani. Adolph Bolm's ballet did its best work in the *Lakmé* scene, and the principal dancers, Maclovio Ruiz and Dimitri Romanoff, performance, was of stellar merit. If the hoped-for chorus foundation brings forth an opera school as productive as the opera ballet school has been, San Francisco will be able to do what it now only dreams of doing. Gaetano Merola conducted the performance with due consideration for the singers and Armando Agnini staged it excellently.

Igor Stravinsky was the month's most important visitor. With the violinist, Samuel Dushkin, the composer gave a program of his own works and arrangements. It was an interesting evening for the Wilfrid Davis Concert Series subscribers, but Stravinsky's music calls for an orchestra.

#### Thomas Welcomed

John Charles Thomas gave good entertainment as well as fine singing before an opera house audience on Feb. 15. Carroll Hollister was his excellent accompanist. Guy Maier and Lee Patison were welcomed back as a duo by a Veterans' Auditorium audience which was rewarded for its presence by the unusual musical values of the program. Two resident composers were represented: Albert Elkus with his *On a Merry Folk Tune*, and Ernst Bacon by *Wastin' Time*. Alfred Casella's *Puppet Pieces* were also as notable as they were new.

Kathryn Meisle revealed new depths of tone and interpretation in song recital under Peter D. Conley's management in the War Memorial Opera House on Feb. 7. Arthur Rosenstein was her admirable accompanist. August Werner, Norwegian baritone, made an impressive debut here with the United Scandinavian Singers directed by Fritjof Turnquist. Norwegian songs were very well sung. Henrik Gjerdrum was at the piano for Mr. Werner. The chorus supplied the background for Grieg's *Den Store Hvide Flok* and aided in the same composer's *Landkjending* in addition to a choral group.

The San Francisco String Quartet adhered to its usual high standards in its third concert, devoted to Tchaikovsky's *Quartet No. 2, Op. 22* and Brahms's *C Minor No. 1 Op. 51*. The

Bem-Clement-Bem Trio, playing in the Community Playhouse, gave its third concert on Feb. 15 featuring Tansman's *Serenade* Boccherini's *Sonata in A* for 'cello and piano (played by Stanislas Bem with Ada Clement at the piano) and the Brahms Piano Quartet in *G Minor* in which the group was assisted by William Wegman, violist. The trio opened its season on Jan. 11 with a program including Schubert's *Forellen Quintet* in which Mr. Wegman, viola and Fred Forman, double bass, assisted.

A recital worth mention because of its novelty was one devoted exclusively to sacred songs sung admirably by Emilie Lancel. Harry Hamilton and Wana Williams headed the ballet directed by Mr. Hamilton for the Fairmont Playhouse production of Ibsen's *Peer Gynt* under the direction of Baldwin McGaw. Their work and that of the ballet was extraordinarily impressive.

#### Heifetz and Hofmann Appear

Jascha Heifetz was heard in a violin recital on Jan. 31, revealing high virtuosity in the *Vieuxtemps Concerto No. 4*, Sarasate's *Carmen Fantasy*, the Franck *Sonata*, and the *Prelude to Debussy's L'Enfant Prodiges*. Emmanuel Bay was a fine accompanist. Josef Hofmann brought his monumental technique and sound musical perspectives before a War Memorial Opera House audience under Wilfrid Davis's management on Feb. 4. His program was the same as that given in New York.

The Scottish Musical Players has been occupying the Columbia Theatre for a fortnight giving a queer mixture of Scottish ballads, stories and mild drama plus bagpipe and dance numbers. Ballads, bagpipes and dances are their most interesting offerings. Mary McMahon, soprano, is leading lady.

The Monte Carlo Ballet gave six programs at the War Memorial Opera House under Peter D. Conley's management, winning especial success with *Union Pacific*, *The Three Cornered Hat*, and *Petrouchka*. Their many character ballets were also amusing and well received. The singing-actor, Victor Chenkin, gave one of his rare programs of folk-character songs at the Jewish Community Center before sailing for the orient. Lev Shorr was his accompanist.

Giulio Minetti's Sinfonietta Orchestra gave, at its second concert of the season, Alfred Casella's *Serenata* for clarinet, bassoon, trumpet and strings, William Friedemann Bach's *Sinfonia in D Minor* for flute, oboe and strings, woodwind numbers by Scriabin, Pfeiffer, and Couperin; Prokofiev's *Overture on Yiddish Themes*; a group of Piedmontese folk songs arranged by Sinigaglia and splendidly sung by Anna Young; and a *Romanza* for strings written by the conductor and founder, Giulio Minetti. Tom Gorton is manager.

#### Conclude Chamber Series

The Music Lovers, chamber music group, concluded its series of subscription recitals in private homes on Feb. 1 playing Beethoven's trio for violin, viola and 'cello; Honegger's *Rhapsodie* for flute, violin, viola and piano; Durrufle's *Prelude, Recitatif et Variations* for flute, viola and piano, and Mozart's *G Minor Quartet* for piano and strings. The players were Margaret Tilly, pianist; Merrill Jordan, flutist; Frances Weiner, violinist; Willem Wegman, violist; and Herman Reinberg, 'cellist.

The Morgan Trio—Virginia, harp;

Frances, violin; and Marguerite, piano; gave their first local recital in the home of Mrs. F. W. Bradley. Ensemble and solo numbers comprised their fare. Lincoln Batchelder, resident pianist, was well received in a program at the Veterans' Auditorium. Other resident recitalists have been Frances Anderson, soprano, aided by Evelyn Ramberg, pianist.

Among other recent events was the American debut of Veronica Pataky, dancer, in Veterans' Auditorium, under the management of Peter S. Conley. James Arkatov, thirteen-year-old 'cell-

ist, was presented in the War Memorial Opera House by Wilfred Davis as a substitute for the Soviet String Quartet. The boy's teacher, Willem Dehe, was accompanist. Carolyn Ware's Chamber Music Series brought the local debut of the Compinski Trio.

On Jan. 12, Mr. Conley brought José Iturbi in a piano recital at the War Memorial Opera House. Grace Moore sang twice daily with an orchestra under the direction of Gaetano Merola at the recent Auto Show in Exposition Auditorium. M. M. F.

## BALTIMORE HONORS GEORGE PEABODY

### Institute Founder's Day Observed—Varied Recitals Bring Noted Artists

BALTIMORE, Feb. 20.—Founder's Day Celebration, in honor of George Peabody through whose philanthropy the Peabody Institute was established seventy-eight years ago, was observed formally tonight with a program arranged by the Conservatory Alumni Association. The Rev. Dr. Harris E. Kirk, of the board of trustees was the speaker of the evening, being introduced by Louis H. Dielman, executive secretary. The Conservatory Orchestra, Gustave Strube, conductor, the Conservatory Chorus, directed by Louis Robert, and Austin Conradi, pianist, holder of the first Peabody Alumni Scholarship, participated in the exercises. After the program the audience was invited to inspect the several departments of the Peabody Institute, Library, the Conservatory and the Preparatory as guests of Otto Ortmann, director of the conservatory, and Virginia C. Blackhead, superintendent of the preparatory department.

The Bach Club enjoyed the unique experience of turning away many who hoped to hear Myra Hess, pianist, when she appeared as guest soloist on Feb. 5 at Cadoa Hall, as the hall was taxed to its utmost capacity. Seldom has such electric enthusiasm swept an audience. Attention was of the keenest, and appreciation very deep. Myra Hess responded with her finest form and an impressive recital will long remain in the memory of the audience.

Cadoa Hall was the scene of the debut

recital of Vilma Kaplan, a youthful pianist whose first appearance publicly on Feb. 12 established her claim for temperamental possession and pianistic ability. An exacting program made these tributes apparent and the audience accorded the young artist a warm reception.

Mischa Elman, violinist, as soloist at the third concert of the municipal series given by the Baltimore Symphony under George Siemmon on Feb. 3 at the Lyric was accorded an ovation and eight recalls after playing the Brahms *Concerto*. It was to the credit of the soloist that the large attendance was due, for the interest was in the guest violinist's appearance rather than in the contents of the orchestral program. A first hearing of *Twilight*, a manuscript by Mr. Siemmon, left this audience in a bewildered frame of mind, and a polite ripple of response was given to the piece. As a tribute to Bach the program contained the *Suite No. 2 in B Minor* for flute and strings, with Robert Lula as soloist. The concluding numbers were Delius's *tone picture, Spring*, and the *Enesco Roumanian Rhapsody*.

Emanuel Feuermann, 'cellist, with Fritz Kitzinger at the piano, presented the thirteenth Peabody recital on Feb. 1 with artistic presentations of three sonatas and a group of contrasting pieces enabled the 'cellist to demonstrate his amazing technical control. The Fourteenth Peabody recital held local interest in the appearance of Austin Conradi, a pianist who may be considered a product of the Peabody Conservatory and valuable adjunct to the faculty for many years. F. C. B.

## Passed Away

### Dr. Clarence Grant Hamilton

WELLESLEY, MASS., Feb. 20.—Dr. Clarence Grant Hamilton, professor emeritus of music at Wellesley College, writer on musical subjects and a departmental editor of *The Etude* since 1922, died at his home here on Feb. 14 after a brief illness.

Dr. Hamilton was born in Providence, R. I., in 1865, and graduated from Brown University in 1888. His musical education was received in the United States and in Europe under Arthur Foote, George W. Chadwick, Edward Dannreuther and Tobias Matthay and others. During his years on the faculty of Wellesley, he also conducted classes at Columbia and Boston Universities. His published works include books on musical pedagogy, musical history, and the physics of music and he also edited *The Music Students Piano Course*. He is survived by his wife and one son, Dr. Wallace Field Hamilton.

### Marian de Forest

BUFFALO, N. Y., Feb. 20.—Marian de Forest, for many years manager of the Buffalo Musical Foundation, Inc., and well

known as a journalist, playwright and critic, died in General Hospital here on Feb. 17 after a long illness.

Miss de Forest's chief famed derived from her dramatization of Louisa M. Alcott's *Little Women*, done at the behest of Mrs. Minnie Madder Fiske for whom she also wrote the original play. Erstwhile Susan. Among her friends were Sarah Bernhardt, Enrico Caruso, Lily Langtry and Mrs. Fiske. Born in Buffalo she was the daughter of Cyrus H. and Sarah Germain Southerland de Forest, and was a graduate of the Buffalo Seminary. In 1933, Miss de Forest collaborated with Zona Gale in a series of radio sketches called *Neighbors*, for the National Broadcasting Company. She was a member of the Authors League of America.

### Vernon Lee

FLORENCE, ITALY, Feb. 15.—Vernon Lee, English author, in private life Violet Paget, died here on Feb. 13, at the age of seventy-nine. Miss Paget's last book, *Music and Its Lovers*, published in 1933, and bearing the sub-title, *An Empirical Study of Emotional and Imaginative Responses to Music*, has been declared the most thorough examination of the subject ever made. She figured as a character of Anatole France's novel, *The Red Lily*.



## PITTSBURGH HEARS ARTISTS OF NOTE

### Local Musicians and Clubs Give Programs—Three Orchestral Concerts Attract

PITTSBURGH, Pa., Feb. 20.—Local artists and clubs came far to the front during these weeks with unusually good programs. Dr. Marshall Bidwell played another of his all-Bach programs for the Saturday evening organ recital at Carnegie Music Hall, demonstrating once again the versatility of the great Bach and our favorite organist's powers.

The Pittsburgh Symphony presented Mischa Elman in the Tchaikovsky concerto at a recent concert. It was Mr. Elman's first appearance here in a decade and his reception was most cordial. He played also Bach's Air on the G String with orchestral accompaniment, and an unaccompanied Bourrée. Mr. Modarelli completed the all-Tchaikovsky program with the Pathétique Symphony and the Waltz from Eugen Onegin.

Last Saturday the orchestra offered its first educational program, primarily for the school children of the city but dedicated to all music-lovers. Mr. Modarelli gave some terse analyses of the music in a genial manner, playing the Figaro Overture of Mozart, a movement from the Schubert Unfinished Symphony, a Haydn symphony, Grainger's Shepherds Hey and Rimsky-Korsakoff's Caprice Espagnole.

The Tuesday Musical Club presented its Juniors Program on Jan. 22. Its special feature was the appearance of state honor winners from last year. The program was under the direction of Mrs. Alan Floyd. The club gave its annual choral program, the first under the new director, Mildred Weaver. Soloist of the occasion was Byrd Elyot, violinist, who won first honors in the national contest of the Federation of Music Clubs. She played the Lalo Symphonie Espagnole and smaller works of Nin, Boulanger, Hummel, and Novacek.

The Thursday musical program of the Twentieth Century club brought Margaret Stockdale, soprano, and Reed Kennedy, baritone, the latter a recent winner in the Columbia Broadcasting studios for the Gulf Hour.

#### Negro Singers Appear

The Mary Cardwell Dawson Negro Singers gave a thrilling program in Carnegie Music Hall, the first of their public recitals now planned as an annual event. They were winners in the Pitt Stadium Choral contest last year and showed their talents in other than purely racial music. A new work of Marianne Genet, a Pittsburgh composer, Hymn to the Night, had its first hearing and Harvey Gaul's Dream Rhapsody for female voices was heard, the composers playing their respective music. Hazel Harrison, pianist, played works of Bach, Brahms and Chopin and had an enthusiastic reception.

The Minneapolis Symphony played two concerts, the second on Sunday afternoon Feb. 10 was devoted entirely to Viennese music. Schubert's Unfinished Symphony, Strauss dances, and Mozart's Figaro Overture were happy music in Ormandy's hands. Louise Lerch, soprano, sang four Schubert songs with orchestra. Miss Lerch's voice is growing yearly heavier and richer. It retains its fine clarity and she always impresses by the musicianly approach to her songs.

The Friday night concert included the Tchaikovsky Fourth, Wagner's Flying Dutchman Overture, and Eunice Norton was cheered for her playing of the Tchaikovsky Piano Concerto in B Flat Minor. Lily Pons offered a program of operatic music on Feb. 1, assisted by the flutist, Luigi Alberghini, and the 'cellist, Marcel Hubert, the latter an astonishing new talent whom Pittsburgh would welcome again.

Among the most stimulating concerts of the season was that of Igor Stravinsky and Samuel Dushkin in a program of Mr. Stravinsky's works. Others were those of the Vienna Sängerknaben, and Ferdinand Fillion's String Ensemble on Jan. 21, introducing some original music by Mr. Fillion and solo dances by Ruth St. Denis who held a master class at the Fillion Studios for a week.

The crowning musical glory of these weeks, however, was the recital of Yehudi Menuhin, and the glory of that night in Syria Mosque was his playing of Enesco's new violin and piano sonata, a work of great originality and tremendous beauty. Further he played the Symphonie Espagnole of Lalo, Corelli's La Folia, and lighter music of Sarasate, Handel, Debussy, and Kreisler. It was the last of the May Beegle series for the winter.

J. FRED LISSFELT

## HANSON SYMPHONY IN DALLAS CONCERT

### Orchestra, Under Van Katwijk, Gives Third Performance—Baromeo Soloist

DALLAS, Feb. 20.—A large audience heard the third program of the Dallas Symphony, conducted by Paul Van Katwijk, on Jan. 13 at Fair Park Auditorium. The program opened with Symphony No. 2, Romantic, by Howard Hanson. Other works were Nocturnal Procession by Henri Rabaud and Three Dances from The Three-Cornered Hat by de Falla. The orchestra was in excellent form and played with understanding and excellent musicianship. Edward Cramer, the concert master, acquitted himself well in the portions he played alone.

The soloist of the afternoon was Chase Baromeo, bass-baritone, of the Chicago Civic Opera. Mr. Baromeo had been heard here on several occasions in opera, but it was his first appearance in concert. He sang in splendid style Ella Giammai M'Amo, from Verdi's Don Carlos, and Mephisto's Serenade, from Faust, and three songs in English. He was warmly applauded.

On Jan. 17, 18 and 19, a brief season of opera was given by the San Carlo Opera Company, Fortune Gallo, manager, at the Majestic Theatre. The operas given before sold out houses were Aida, Lohengrin, Madama Butterfly and Carmen. The artists included Bianca Soroya, Dreda Aves, Dmitri Oneffrei, Mostyn Thomas, Hizi Kokye, Charlotte Simons, Mario Valle, Francesco Curci, Norma Richter and others. The engagement was sponsored by the Dallas Opera Association, of which Herbert Marcus is chairman, but was under the financial auspices of Interstate Circuit, Inc.

The latter organization brought the Don Cossacks to the Melba Theatre on Jan. 24. The house was well filled and they were most enthusiastically received.

MABEL CRANFILL

## Schools & Studios

### Ernesto Berumen Gives Lecture

Ernesto Berumen, pianist and teacher, gave a lecture at the home of Mrs. G. P. MacNichol at Darien, Conn., on Feb. 6, before the Darien Community Association. Mr. Berumen gave two short biographies of Mozart and Debussy and a humorous sketch on Henri Herz, a pioneer concert pianist in this country. He was assisted by Mabel Miller Downs, soprano; Blanch Gaillard, pianist, and Beryl Blanch, accompanist. Mr. Berumen gave a short explanation of the various works on the program.

### Chittenden Pupils in an Evening of Music

An evening of music was given at the Kate S. Chittenden studios on Feb. 15. The Gotham Trio, Hugo Fiorato, violin; Paul Debourg, 'cello, and Florence Hubbard, piano, played works by Mozart, and Mabel Madison Watson. Lillian Rung, pianist, played works by Cyril Scott and Rubinstein; Florence Hubbard and Hilda Davis, pianists, gave the first movement of the Grieg concerto. Others taking part in the program were Edith Brooks Miller, Frieda Katz, Elizabeth Guion and Elizabeth Stieglitz.

### Mannes School Lists Recitals

On Feb. 11 the first of a series of artist recitals was given at the David Mannes Music School. The program consisted of a Mozart and Tchaikovsky trio played by Isabelle Vengerova, pianist; Paul Stassevitch, violinist, and Naoum Benditzky, 'cellist, all members of the faculty of the school. Mr. Stassevitch and Mme. Vengerova also played the Kreutzer sonata.

### Pupils of New York School of Music and Arts Give Concert

The New York School of Music and Arts presented pupils in a concert on Jan. 31. The program of twenty works was given by Pauline Kimmel, Elizabeth Bach, Jean Parker, Salme Liebur and Ruth Wolff, sopranos; Philip Horn and Frederick Koehler, tenors; Michael Di Prisco, violinist; and Jean MacQueen, Peter Cuninella, Virginia Ackerman, Lillian Bauer, Clara Fleischman and Hubert Liverman, pianists.

### Matzenauer Opens Studio

Margaret Matzenauer, contralto, formerly of the Metropolitan Opera, has opened a studio where she will conduct classes and give private instruction in opera, oratorio and song literature.

### Florence Ungar Gives Dance Recital

Florence Ungar dancer, assisted by Stanley Walter Krebs, composer-pianist, gave a recital in Studio 61, Carnegie Hall, on the evening Feb. 10. Miss Ungar gave interpretations of works by Mr. Krebs and classic and modern composers.

### Arthur Baecht Pupils Active

SOUTH ORANGE, N. J.—The semi-annual concert by the pupils of the Arthur Baecht Music School of the Oranges was given at the Marshall School, on Feb. 15. Arthur Baecht, violinist and director of the school, was assisted by Margaret F. Loesch, contralto, as guest artist and a string orchestra, which played Mozart's G Minor Symphony and shorter works by Brahms, Lully, Bach and Sibelius. Pupils taking part in the program were Janice Ware, pianist; Hilda Lord, violinist; Adele Cox, Mrs. Irving Williams, Leah Stewart, Stephen Birchick, Robert Johnson, and John McCrone.

### Florence B. Price Presents Pupil

CHICAGO, Feb. 20.—Florence B. Price, pianist-composer, presented her pupil Marietta C. Hall in recital at the Girvin School of Music on Feb. 16. M. M.

### Chicago Musical College Activities

CHICAGO, Feb. 20.—Hilda Ohlin, soprano, artist pupil of Graham Reed, will be heard in a recital in the Little Theatre on Feb. 26. Miss Ohlin, accompanied by Margery Smith, pupil of Rudolph Ganz, was presented in recital at the Hyde Park Hotel on Feb. 24. Marion Ryger, soprano, pupil of Nellie Gardini, sang at the Michigan Medinah Club on Feb. 2. Mildred Carlsson, pianist, pupil of John Carre, was soloist with the Kenosha Symphony on Feb. 21. Shirley Handler, student of Dorothy Crost, played a group of piano works before Von Steuben High School on Feb. 8.

Stanley Morner, tenor and Marcella Hendricks, soprano, appeared in concert at the Skokie Country Club on Feb. 9.

Evelyn Feldman, pupil of Rudolph Ganz, gave a recital in the Little Theatre on Feb. 14. Marshall Sosson, pupil of Max Fischel, was the winner of the violin contest sponsored by the Society of American Musicians. He will appear as soloist with the Woman's Symphony on March 10, at the Studebaker Theatre. Stanley Morner, artist pupil of Victor Chesnaïs, sang for the Bohemians on Feb. 4. Leon Sparks, tenor, from the same studio, sang over Station WGN, Jan. 29. Mabel Lewis Howatt presented Dorothy Story Bell in a dramatic recital on Feb. 8, assisted by studio players and Enid Hellman, soprano, pupil of Graham Reed.

Mary Ann Kaufman Brown, soprano, a member of the faculty, and Ida Krehm, artist pupil of Rudolph Ganz, were heard at the Three Arts Club on Jan. 27. C. Gordon Wedertz gave the first of a series of organ lecture-recitals in the organ studio on Feb. 2. Ralph Cissne, conductor of the Joliet Symphony and pupil in Rudolph Ganz's conducting class, led the Symphony in its second concert on Jan. 22. Hilda Ohlin, soprano artist pupil of Graham Reed, was the soloist. Naomi Smith, pupil of Mollie Margolies, played at Hyde Park High School on Jan. 17.

### American Conservatory Notes

CHICAGO, Feb. 20.—Members of the opera class of Charles Laberge were heard in Samson and Delilah by Saint-Saëns in Kimball Hall on Feb. 9. Mary Cooke, soprano, pupil of Karleton Hackett, appeared in a costume recital at the Hyde Park Hotel, on Feb. 3. Piano pupils of Pearl Appel and Ruth Alexander were presented in recital on Feb. 3 and Vera Gillette and Vincent Micari, duopianists, pupils of Kurt Wanieck, appeared at Clinton, Ia.; Tiffin and Buffton, O.; and St. Mary's School, South Bend, Ind., during this month.

Pupils of Aletta Tenold, Grace Welsh, Crawford Keigwin and Henry Sopkin were presented in recital in Kimball Hall, on Feb. 16. Leo Sowerby conducted the symphony orchestra of Colorado Springs, Col., in a program of his own compositions on Feb. 6, at Colorado Springs. Henriot Levy gave a series of piano recitals in Tennessee, Mississippi, Louisiana and Arkansas during the early part of February. John Davis, violinist, pupil of Herbert Butler, with Leo Heim, pupil of Allen Spencer, as accompanist, played a group of solos before the Millard Woman's Club on Feb. 1.

### De Paul University School of Music Issues Circular

CHICAGO, Feb. 20.—De Paul University School of Music, Arthur C. Becker, dean, has recently issued a circular entitled "A Professional School with University Prestige." Isador Berger and his chamber music ensemble presented a Beethoven program on Feb. 1. The Quintet, Op. 15, and the Sestet, Op. 20, comprised the program. Mr. Becker assisted in the quintet. M. M.

### Settlement School Exhibition

PHILADELPHIA, Feb. 20.—The annual mid-winter exhibit of the work of the sculpture and sketching classes of the Settlement Music School, under the direction of Antonio Cortizas opened on Feb. 13 for two weeks. Portrait heads, sketches and mural experimentations by adults and children are on exhibition.



## LOS ANGELES HEARS MALIBRAN EXCERPTS

### Wallenstein Leads Symphony in Performance of Extracts from Bennett Opera

LOS ANGELES, Feb. 20.—Alfred Wallenstein, solo 'cellist of the New York Philharmonic-Symphony, took his turn as conductor of the Los Angeles Philharmonic in its seventh pair of concerts on Feb. 7 and 8. The program was given an unconventional aspect by the inclusion of excerpts from Robert Russell Bennett's operatic score, Maria Malibran. The orchestral fragments from Bennett's score were arranged by the composer for this occasion and included a Bourée, Passacaglia, Gigue, Gavotte, Intermezzo and Finale from the opera, played in one movement. The music is straight-forward, almost bold in spots, bizarre and without color. The fragments were typically dance movements; hence, a picture of the entire score was difficult.

#### Conductor Is Soloist

In addition, there was Haydn's Symphony in G (B. and H. new edition, No. 88), a Wagner excerpt, Moussorgsky's Pictures at an Exhibition, orchestrated by Ravel and Boellmann's Symphonic Variations for 'Cello and Orchestra, with the young conductor as soloist. Having spent his formative years in this city, Mr. Wallenstein was greeted by large audiences that included many friends, who hailed him as conductor, and especially, as soloist. As leader, he showed restraint and appreciation for the musical content of the scores. The orchestra gave close attention to his beat and enabled him to realize the full scope of his delineations. As 'cellist, he again disclosed the fact that he is a highly skilled performer upon his instrument. He encompassed the technical difficulties with ease and was master of an ingratiating tone quality at all times. He was given hearty ovations both for his playing and conducting.

#### Plans Made for Bowl Season

With a sizeable deficit in the offing, the orchestral management has made announcement that plans for the summer series in the Hollywood Bowl are now in progress. Bruno David Ussher, program annotator, has been added to the staff as production manager, whose task it will be to confer with Mrs. Leiland Atherton Irish and Otto Klemperer in the arrangement of programs.

A two-weeks' season of opera by the traveling San Carlo Company under the Behymer management, has just been concluded. Works from the standard repertoire have been performed by such well-known singers as Stella De Mette, Harold Kravitt, Aroldo Lindi, Sydney Raynor, Dreda Aves, Bianca Saroya and Mario Valle. Audiences were unusually large and appreciative. Carlo Peroni was the conductor.

The appearance of Josef Hofmann in a piano recital, sponsored by Merle Armitage on Jan. 31, marked a red-letter day in the season's activities. The pianist was in fine form and added a long list of extras to an already generous program. His Chopin group was the highlight of the evening, played as only a Hofmann can play and as one rarely hears Chopin played. The house was not filled, but there was no restraint in the enthusiasm.



Cosmo-Sileo  
Robert Russell Bennett, Composer, Shows Alfred Wallenstein the Score of Maria Malibran of Which the Latter Conducted Excerpts in Los Angeles

Kathryn Meisle returned for a song recital under the Behymer management and was applauded by her many friends and admirers. She gave a versatile program, well suited to the quality of her dark contralto, and had to add many extras. Arthur Rosenstein was at the piano.

#### Maier and Pattison Heard

Likewise, Maier and Pattison, playing under the Behymer banner on the afternoon of Feb. 10, gave a fine exhibition of two piano playing that has not become less entrancing with the years. Superlative pianism characterized their work and brought deserved applause.

The Society for the Advancement of American Music devoted an evening to works of Mary Carr Moore recently, featuring that composer's new piano concerto, which was played by Olga Steeb, with Creighton Pasmore at the second piano. The composition contains some of the finest work yet revealed by this talented artist. She has demonstrated that the traditional form can be adapted to new ideas and new treatment. Miss Steeb gave a capital performance. The program also contained a song cycle, Beyond the Hills. The artists were Mary Booth, Ida Grunnel, Ray Crittenden, and William Ervin.

#### Noack Quartet Acclaimed

The Noack String Quartet, substituting for the Bartlett-Frankel Quartet in the Hollywood series of the Los Angeles Chamber Music Society, attracted an appreciative audience on Feb. 6. A delightful number by the eighteenth century composer, Giuseppe San Martini, opened the program, followed by La Oracion del Torero by Turina and Etude de Concert, Op. 5 by Sinigaglia. Hindemith's Quartet Op. 10 in F Minor, was played by request after the intermission. The quartet plays with refreshing boldness and dramatic intensity; qualities which brought out the best moments of the final quartet and the concert etude of Sinigaglia.

Samuel Marti, violinist hailing from Mexico City with letter of approval from the Mexican Government, gave a program in the Hollywood Concert Hall, sponsored by Jack Glendower, on the evening of Jan. 28. The artist fared better in a Sonata by Turina than he did in Grieg's Sonata in C Minor, and was most convincing in a group of Spanish folk-songs, arranged for his instrument.

Anton Rolland, young Viennese pianist played the accompaniments and a group of his own solos.

The second annual festival of allied arts in Southern California will be held in Los Angeles from May 10 to June 1, inclusive. Grace Widney Mabee is general chairman of the events. There will be competitions for compositions in large and small forms, choir singing, organ playing, plays, dances and folk music. The Pacific Opera Company has announced Trovatore as its next work scheduled for the evening of March 6.

HAL D. CRAIN

## OBERLIN CHOIR TO TOUR

### Conservatory Plans Solo and Ensemble Clinic, Church Music Festival

OBERLIN, O., Feb. 20.—The A Capella Choir of the Oberlin Conservatory of Music, Olaf C. Christiansen, conductor, will tour the states of Ohio, Michigan, Illinois, and Indiana from March 30 to April 9. A solo and ensemble clinic arranged by Arthur L. Williams is scheduled for March 2 and a church music festival is planned for the first part of May.

Professor Christiansen led the choir in a program at the Lakewood Methodist Episcopal church on Feb. 10 and will conduct concerts at Hudson and Cuyahoga Falls on March 3.

Betty Lucille Bruinekoel gave a recital on Jan. 15 and the Faculty String Quartet gave a concert on Jan. 17. Artur Schnabel, pianist, was heard in an inspiring recital of works by Schubert, Mozart and Beethoven sonatas on Jan. 22.

### Samuel T. Wilson Takes Critical Post in Columbus

COLUMBUS, O., Feb. 20.—Samuel T. Wilson came to Columbus the first of this month from Cincinnati to assume his new duties as music and theatre editor of the Columbus Evening Dispatch. Mr. Wilson, a native of Columbus, has distinguished himself as music critic of the former Cincinnati Commercial Tribune and has been for a number of years MUSICAL AMERICA's correspondent in Cincinnati. He has been cordially welcomed in local musical circles. Mr. Wilson will still retain his connection as continuity writer for radio station WLW.

R. C. S.

## PROVIDENCE FORCES IN SECOND CONCERT

### Goluboff Is Soloist under Dr. Leps—Boston Symphony Again Welcomed

PROVIDENCE, Feb. 20.—An excellent second concert of the season was given by the Providence Symphony, conducted by Dr. Wassili Leps, before a large audience in the Metropolitan Theatre on Jan. 29. Grischka Goluboff, youthful violinist, appeared as soloist in Lalo's Symphonie Espagnole in which he was accompanied by the orchestra. His coming had aroused considerable interest and his work was warmly applauded. The orchestra opened the program with the overture to Weber's Der Freischütz, and then played Mozart's G Minor Symphony. Other works were the Prelude and Love Death from Tristan and La Scènes Napolitaines of Massenet.

The Boston Symphony, led by Dr. Adrian Boult, played here for the second time this season in the Metropolitan Theatre on Jan. 15. The program was as follows: Gabrieli, Sonata Pian et Forte (arranged for brass instruments by Fritz Stein); Mendelssohn, Scherzo in G Minor from Octet, Op. 20; Haydn, Symphony in G, No. 88; and Elgar's Second Symphony.

#### Festival Chorus Heard

The Providence Festival Chorus, conducted by John B. Archer, was heard in its annual mid-winter concert in the Metropolitan Theatre on Jan. 13. Attilio Baggiori, tenor, was soloist of the occasion, singing works by Peri, Pergolesi, and Thomas, as well as two groups in English. The chorus presented three sacred selections by Handel, Mendelssohn, and Rachmaninoff; three madrigals by Lassus, Sullivan, and German; a miscellaneous group; and the finale from Gounod's Gallia, in which Mr. Baggiori assisted.

The Community Concert Association heard Nathan Milstein, violinist, in a brilliant recital at the Metropolitan Theatre on Jan. 8. Particularly impressive was his playing of the Glazounoff concerto, the Bach Chaconne, and the Paganini Caprices in G and A Minor. The program opened with the D Major sonata of Vivaldi; Dohnányi, Bloch, Rimsky-Korsakoff and Smetana were also represented. Leopold Mittmann accompanied.

Lawrence Tibbett was the soloist for the first concert of the Community Association on Dec. 13. With Stuart Wille at the piano, he sang a group of Lieder by Brahms, Wolf and Schubert; the Prayer from Gruenberg's Emperor Jones; and songs by Warlock, La Forge, Moussorgsky and others. Mr. Wille contributed solos.

Charles M. Courboin, organist, gave a recital on the occasion of Memory Day for Edgar John Lownes in Sayles Hall, Brown University, on Jan. 11. His large audience heard the C Minor Passacaglia and the Adagio from the Toccata in C and Fugue of Bach, the Chorale No. 3 of Franck, the Concert Study No. 2 for pedals, by Yon, works by Bach, Handel, Schubert and others.

The combined orchestras of Brown and Pembroke College gave a concert under the direction of Arlan Coolidge in Faunce House Theatre on Jan. 21. Mildred Pansy was soloist in Weber's Konzertstück, for piano and orchestra.

A. R. C.